TWO COPIES RECEIVED.

SEP 18 1899

Vol. 3 September, 1899 SECOND COPY, No. 4.

2nd COPY DELIVERED TO THE SEP 18 1899 Periodical Dept.

THE ORGANIST

A Bimonthly Journal Devoted to the Pipe Organ and Reed Organ

LIBRARY OF CONGRESS DUPLICATE EXCHANGED

Cantare Servare Est

EDITED BY

E. L. Ashford

Assisted by E. S. Lorenz

TERMS

$1.50 per Year,—35c. Single Copy

Lorenz & Co., Publishers

Dayton, Ohio

Copyright, 1897, by E. S. Lorenz

TAKE YOUR CHOICE.

OUR TWO NEW SUNDAY-SCHOOL SONG BOOKS.

FOR USE IN SUNDAY SCHOOLS, YOUNG PEOPLE'S SOCIETIES, GOSPEL SERVICES, AND ALL DEVOTIONAL MEETINGS.

SIFTED WHEAT.

The new Song Book by the well-beloved writer for the Sunday-school and Gospel Meeting, CHAS. H. GABRIEL.

THIS BOOK is the product of Mr. Gabriel's prime, and will add new luster to his already brilliant reputation. He is here at his very best, no previous book having so many gems from his pen as this. He has also secured the co-operation of many other song writers, who give the needed variety of style.

THE HYMNS are practical and devotional, looking to the development of an earnest and energetic spiritual life. The music only emphasizes the sentiments of the words in an impressive and soul-stirring way.

THE USE of a generous selection of standard hymns and songs adds to the devotional value of the book. The book containing two hundred and twenty-four pages, these hymns do not curtail the amount of new material.

RICHES OF GRACE.

A phenomenal array of authors. It was prepared by the following famous writers of popular sacred music: **E. S. Lorenz, Chas. H. Gabriel, W. A. Ogden, J. H. Tenney, Adam Geibel, D. E. Meyers.**

IT HAS nearly two hundred songs by these and a score of other well-known writers which have never appeared in book form before, being "brand-splinter" new.

THE VARIETY of authorship assures variety of style of music. This is made a still more valuable feature by the many other authors, such as Doane, Parks, Ashford, McPhail, and others, who furnish their best songs.

THE HYMNS are fresh and vigorous, full of strikingly put truth and genuine feeling, and are in good literary style and form. They are fresh, honest, good work, that make for righteousness and a more useful life. The book has only been issued a short time, and already **OVER 70,000 COPIES HAVE BEEN SOLD.**

THESE BOOKS are well printed and strongly bound, and are unusually pleasing to see and handle. The prices are those usual with books of new music for Sunday schools by reputable authors — 35 cents per copy, postpaid; $3.60 per dozen, or $30.00 per hundred by express, charges unpaid.

Examination Offer. Any pastor, Sunday-school superintendent, or chorister whose school is planning to get new song books will be sent a copy of either or both of the above for examination, provided he agrees to return the books in good condition, postpaid, within sixty days, if not adopted. If one is adopted and an order for not less than one dozen copies is sent to LORENZ & CO., with cash, he will be allowed to retain the sample of that book free of charge, the other sample to be returned.

The organ music which has appeared during the last year in the ORGANIST is now reissued in permanent book form.

ASHFORD'S ORGAN VOLUNTARIES

No. 1.

This book is beautifully printed on good paper and handsomely bound in cloth. It contains seventy-seven longer and shorter pieces by twenty-four authors, American, German, English, French, and Italian. As it appeared in the ORGANIST from quarter to quarter, it was enthusiastically received and commended by musicians of the highest standing.

Price, $1.50 per copy, postpaid.

TABLE OF CONTENTS.

EDITORIAL.

NOTES. - - - - - - - 1

ORGANS AND THEIR PURCHASE, *Vox Organi in Musical America.* 1

THE ORGAN RECITAL - - - - - 1

MUSIC.

MELODY,	*Julius Andre.*	99
OPENING VOLUNTARY,	*E. L. Ashford,*	100
THE PRAYER OF FAITH,	*Ant. Ed. Batiste,*	101
OFFERTOIRE,	*J. E. Newell,*	102
PRAISE THE LORD OF HEAVEN,	*Berthold Tours,*	105
POSTLUDE,	*Lefebure-Wely,*	106
ABIDE WITH ME,	*E. L. Ashford,*	108
MARCH, FUNEBRE,	*J. L. Battman,*	110
MOMENT MUSICAL,	*E. L. Ashford,*	112
MOTIVO,	*R. Schumann,*	113
ADAGIO ESPRESSIVO	*J. B. Cramer,*	114
INTERLUDE,	*Arthur Carnall,*	115
POSTLUDE,	*A. H. Mann,*	116
THE KING'S HIGHWAY,	*Humphrey J. Stark,*	118
PRELUDE IN B. MINOR,	*Gustave Tritant,*	120
MARCH FROM ATHALIA,	*F. Mendelssohn,*	121
THE ANGELUS,	*E. L. Ashford,*	126
ADAGIO,	*Arthur Carnall,*	130

Simplest! Handsomest! Best!

The Bartley Open Book-Holder

HOLDS ALL BOOKS OPEN!

Few music books are so pliably bound that they will lie absolutely flat on the music-rack. Great chagrin and mortification — not to speak of ill temper expressed more or less *sotto voce* — may be prevented by this capital device, which we heartily recommend.

PRICES: Nickel, 15 cents, 2 for 25 cents; Nickel ornamented, 50 cents; Sterling Silver, $2.00.

THE CHOIR HERALD.

EASIEST TO LEARN. EASIEST TO SING. BEST MUSIC WITH LEAST PRACTICE.

Editors: E. S. Lorenz, Chas. H. Gabriel, W. J. Kirkpatrick.

DEVOTED EXCLUSIVELY TO EASY CHOIR MUSIC.

ITS POINTS.

1. Its contributors will include the best music writers of easy music in the country. The same writers that have made the CHOIR LEADER a success will contribute to this journal their simpler writings. The list will certainly include your favorites.
2. It will be edited to meet the needs of untrained chorus choirs, or those who have little time for practice.
3. The music will range from the extremely simple to the easier grades of anthems. Melody will be cultivated rather than harmony. A spirited style of music will prevail.
4. It will contain from twenty to twenty-eight pages of music every month, equaling the CHOIR LEADER and surpassing all other choir journals in amount.
5. It will supply music for all special occasions.
6. Its reading matter will be the same as the CHOIR LEADER, including illustrations and practical hints.

PRICES Single subscriptions, 75 cents; clubs of five to eight, to one address, 60 cents each per year: clubs of nine or more, 50 cents per year. On receipt of cash for annual subscription, a substantial binder sent free.

Ein großer Erfolg.

Der Kirchenchor.

Eine Monatsschrift den Deutsch-Amerikanischen Kirchen-Chören gewidmet. Redigiert von Edmund S. Lorenz.

1. **Die Größe** soll monatlich wenigstens sechszehn Groß-Oktav Seiten Chormusik umfassen. Zuweilen soll sie vier oder acht Seiten mehr für Weihnachten, Ostern, &c. bringen.
2. **Der Lesestoff** soll wenigstens zwei Seiten umfassen und dieser wird hauptsächlich aus praktischen und nützlichen Winken bestehen.
3. **Die Musik** wird meistens amerikanisch sein, obwohl wir öfters etwas Frisches und Neues aus deutschen Quellen schöpfen werden. Sie soll immer den Fähigkeiten und Bedürfnissen unserer hiesigen Chöre angemessen sein, leicht, schwunghaft, und melodiös, ohne daher in das Seichte und Banale zu sinken. Die beliebtesten amerikanischen Componisten werden mit ihren besten Compositionen vertreten sein, und in allen Beziehungen wird die Auswahl der Lieder eine gute und praktische sein.
4. **Der Preis** ist sehr mäßig und ermöglicht die Anschaffung dieser Schrift für jeden Chor. $1.00 für einzelne Unterschriften, fünf oder mehr an eine Adresse @ 75 Cents. Einzelne Nummern, 10 Cents das Stück, $1.00 das Dutzend. Portofrei.

Jeder Unterschreiber bekommt eine Einbandsdecke frei?

ADDRESS LORENZ & CO., DAYTON, OHIO.

The Organist.

E. L. ASHFORD, - - - - - - - *Editor*
E. S. LORENZ, - - - - - - - *Assistant Editor*
LORENZ & CO., - - - - - - - *Publishers*

ISSUED BI-MONTHLY.

Terms of Suscription:

$1.50 per year; Single Number, 35 cents.

Advertising Rates.

$1.50 per Inch of Fourteen Agate Lines.

SEPTEMBER, 1899.

EDITORIAL.

The assistant editor calls special attention to the original numbers by the editor in this issue. He is not surprised that Mrs. Ashford's work is very greatly appreciated, for it is easily the most interesting original organ music now appearing in America. Her variations on standard tunes, although modestly marked as "arranged" are strong original compositions of great effectiveness, and show great skill in the higher lines of composition. But her numbers have been a little lonesome in the great crowd of foreign reprint and plans are now developing to give her worthy company. Our subscribers shall find we have been giving their wants careful consideration and we trust our efforts will be successful in meeting them fully.

THE ORGAN RECITAL.

"Vox Organi", who writes so wisely and entertainingly for the journal "Musical America" makes a strong plea for the organ recital as a part of church work in elevating the standard of sacred music, and also in giving to this glorious and dignified instrument its proper importance. He says "if good music be a Christanizing and civilizing influence, why do nine out of ten of our churches after spending any amount from two thousand dollars upward, to equip their building with an instrument of almost as great tonal variety and resource as the orchestra itself, shut the doors on it every Sunday and keep them closed until the next Sunday? Because, forsooth, they do not realize that, having made the original outlay they have at their command an agency for philantropic purposes of unlimited extent.

A very little thought will convince one that half (or more) of the people coveted as members by the church authorities are fond of music, yet one of the most potent attractions at their disposal is almost universally neglected. Many people there are who will find some fault in any kind of music you may give them in a church service (unless we except hymn tunes), but will attend and apparently enjoy the best of concerts. Many more will give to the church freely as their conscience dictates, but feel that they can not afford to indulge in concerts, although craving music."

The ordinary Sunday service does not admit of a full display of the orchestral resources of the organ, so the organ recital or "quiet musical hour" would give the organist an opportunity to render a class of music which he is very likely to practice during the week, music that appeals to his artistic taste as a musician, and yet is quite in keeping with the instrument and its surroundings.

Possibly the two most weighty objections to the plan of regular organ recitals arise with the church officials on the one hand, and the organist himself on the other. The first named object to what they denominate "concerts", "entertainments", or any kind of "show" in the house of prayer. Usually the choir committee consists of men who know nothing about music, good sound business men who devote six full days of the week to the worship of Mammon and two hours and a half of the seventh to the worship of God, men who are too busy with the practical affairs of life to realize the softening and elevating influences of good music, or to discriminate between a dignified organ recital and any other sort of a "show". They cannot understand what a benediction it would be to many weary hearts to sit for an hour in the house of God listening to a "concord of sweet-sounds" that have wonderful power to quiet the restless spirit, and drive away the cares of our every-day life, to lift the burden of sorrow and give us courage for the battle that must be renewed so soon as we step on the noisy street. Neither can they be made to see that an entertainment which is elevating in its character, has an educational advantage not to be despised. However "Vox populi, vox Dei" holds good in church matters as well as in affairs of state, and if the congregation express a desire for the "quiet musical hour" during the week, they are quite likely to get it.

But here comes the objection of the Organist. He pleads lack of time for practice, and says it is about all he can do to keep supplied with voluntaries for Sunday services. The trouble most likely lies in the fact that he would wish to give ambitious programmes, and would not content himself with good but *simple* selections that would appeal to the taste and musical comprehension of his listeners. He loses sight of the fact that *too* heavy a programme will frighten all but professional musicians away. It will not do to play over the heads of an audience and if the ambitious organist wishes to educate his hearers and elevate the standard of music, he must do it gradually and by degrees, (as lawyers get to heaven,) and not by a cold shower bath of Bach, even though he be the "source from whence all other streams do flow."

There is a great amount of modern music (simple but good) that can be easily adapted to the organ even from a piano score, also many of the lesser numbers performed by our large orchestras that may be transcribed for the organ with a little study and care as to registration. For example, "The Evening Star" from Tannhäuser, "Funeral March of a Marionette" by Gounod, the "Larghetto", from Beethoven's Second Symphony, "Gavotte" from Mignon, Intermezzo from "Cavalleria Rusticana", Schumann's "Träumerei and Little Romance", Sullivan's music to Henry VIII, Coronation March, by Meyerbeer, Schubert's "Serenade", and "The Adieu." The familiar choruses from Oratorios also make good numbers, and any *good* song (like "The Lost Chord" for example) will prove acceptable if played tastefully with a good solo stop.

The class of music here mentioned will not make heavy demands upon the time of an organist, and yet will be sure to please the average listener. With a little extra preparation during the summer months, and a regular practice once a week during the winter, most organists would be able to give eight "musical hours" during the season, one each month from October to May. Besides, assistance in the form of a vocal solo, (or a number for violin and organ) can usually be obtained, which will give added variety to the programme and at the same time prove a relief to the organist, upon whom the brunt of the labor must necessarily fall.

Of course, in nearly all cases this work must be a labor of love, but is it not true that those of us who love music for its own sake should be not only willing but anxious to make others acquainted with our beautiful art? Much more could be written upon this subject,—but perhaps these few suggestions may awaken an interest among the numerous organists who read these columns, and many hours of musical enjoyment for our church goers be the happy result.

ORGANS AND THEIR PURCHASE.

There is probably no subject on which the average church committee has to pass, unless it be one on change of pastors, regarding which it receives so much of either commendation or condemnation, as on the choice of an instrument for their building. If they buy an organ that is up-to-date, and the product of an art builder, they very soon find themselves bepraised of all their church associates. If, on the contrary, they happen to fall into the clutches of one of the host of mere mechanics who will furnish the most elaborate of schemes for almost a song, from the time of the instrument's installation they will find themselves the subjects of no end of comment, that may range anywhere from the mildly sarcastic to the strenuously and(im)pertinently vituperative.

The art of organ building has made such strides within the last few years, that an instrument, to fulfill the requirements of the modern organist,must needs be equipped mechanically and electrically (or pneumatically) in a manner to amaze and astound the older school of performers, and goodness only knows what the next generation shall be warranted in demanding.

It not infrequently happens that a business man or student organist is called on to advise a committee of his church who have been appointed (mayhap at his instigation) to investigate the subject and advisability of a new organ. The mere prospect of having a new and up-to-date instrument is often the cause of his losing his head and recommending this or that builder, because of "such and such" a feature (frequently a most experimental one) of their instruments. Then, again, the temptation to make a commission from the builder (proportionately great or small, as the contract price) is one that all organists, even many professionals, are not proof against, and instances are plentiful of churches equipped with mediocre or over-grown organs, which were foisted on them by their hirelings (who should have been the ones most interested in having the best and most adaptable of instruments) because, forsooth, the builder chosen was the highest bidder in the matter of commissions. As often, a palpable ignorance on the part of the organist as to the character and quality of the materials entering into the construction of an organ, is responsible for a failure.

In order to furnish those who have to deal with such a problem a starting-point in their planning, we venture to offer the following suggestions:

A successful or honest organist is not selling his birthright, that is, his professional judgment, which he deems it absolutely essential to keep above suspicion, for a mess of pottage, which is what the few dollars he might receive as commissions is to him. For this reason he is very chary of giving a builder of organs the right to say that he "has a price," but rather refuses to appear in any way concerned as to the builders' relative merits. As a matter of fact, he often gives valuable time (for time, you know, is his capital) to such work, gratis, rather than run the risk of being charged in any way with collusion.

Now, if churches who are on this quest would observe the same form of procedure as they would in building a church, and engage an organ specialist to prepare the best possible scheme in the form of specifications, and submit same to the various builders for sealed proposals, as almost all contracts of any size are now conducted, they would be in good favor with all concerned, and get a lower bid than if the builders expected to have to pay commissions. The specialist's (or "organ architect" we might call him) fee would in no case be as great as his commission, and he would be much better satisfied, as well as the builder.

Or the various builders might be invited to submit schemes anonymously for an organ to cost about what the committee felt they could expend. These might be submitted to the organist of the church, or, if his opinion was for any reason not respected, to an expert as before suggested, or to them both conjointly. The anonymity of the builder is the chief thing at stake, as it removes from the deciding personality all possibility of bias in view of possible gains. This course will usually result in an endorsement of two or three of the schemes submitted. The competitive test will be found to have resulted in the very best efforts to win the award on merit. The final choice will, in nine out of ten cases, be the best for all concerned.

Some two or three items, however, should be borne in mind, to wit:

A very peculiar state of affairs apparently, is that the modern electrical or pneumatic actions, which cost less in respect to material and time required in construction, should be quoted at higher rates, but when one considers the patent rights involved, the cause becomes evident. Nevertheless, though more expensive at the outset, these forms of action (or one of them) should be considered as one of the essentials of a modern church organ, in that it permits the performer, if the director, to be in the best possible place to judge of the combined effects produced by voices and organ, or, if not the moving spirit, to be in personal contact with the directing person. Only those who have labored at one of those old keyboards, set within the organ case, can realize the wonderful advantages of the organist director who is equipped with one of those latter-day possibilities, the movable console.

We have said electric or pneumatic actions,but while the latter is not without its good points, in the estimation of the writer, it does not begin to afford the resources of the former, and one cannot conscientiously advise anything less than the best.

Modern tone colors, too, have been cultivated to such an extent by organ-builders, that there may be said to have been as great advances made in the organ field as in that of the orchestra itself. Strings and reeds are made nowadays that with all their individual adherence to their orchestral prototypes have as great blending capabilities.

The free use of couplers (which are, we might say, for the benefit of the laymen,mechanical contrivances for securing by the pressing of any one key numerous other sounds of varying pitch or color than would ordinarily result from its normal use), has placed within the reach of the modern church resources, in an instrument of comparatively few registers (that is, "speaking-stops"), that were of yore possible only in instruments of unwieldy and abnormal proportion. It is therefore no longer necessary for a church to have "too loud" an instrument, for by the use of these "coupling" devices the small organ becomes a large one in tonal resource. The builder will probably scoff at the idea, but we believe the time will come when the organ will have perhaps an added octavo on either end, but only stops of one pitch (that is, 8-foot) and mixtures.

Indeed, when one has summed up the possibilities of the organ of to-day, he finds the modern church can have at its command an instrument truly worthy the high office of church organ, in that as an art work it offers the very highest achievements of man,representing as it does the combined powers of the muses and the sciences harnessed within the control of the greatest of creations—the mind of man.

Vox Organi, in Musical America.

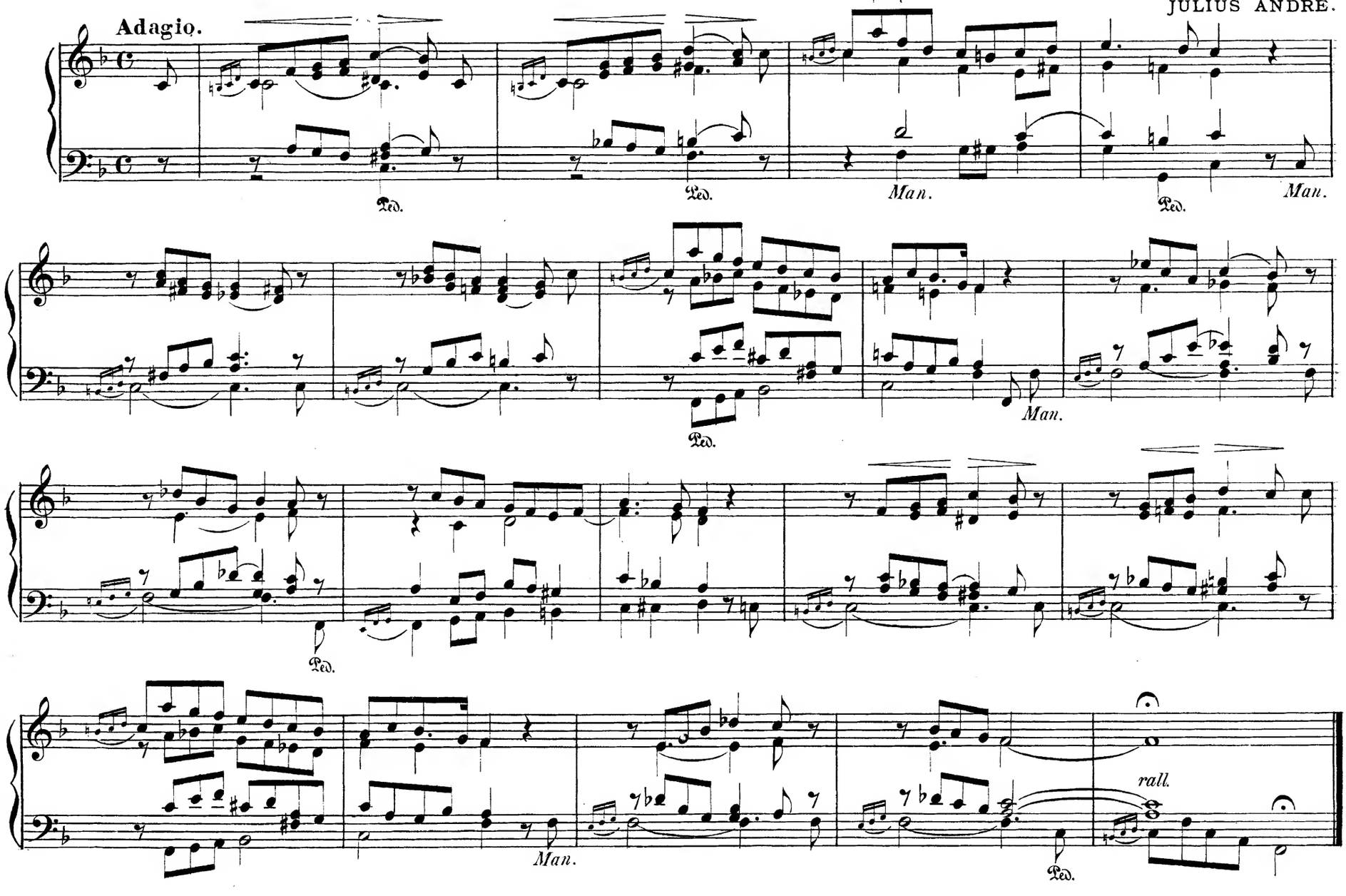
Sw. Dul., Piccolo & Bourdon.
Ped. Bourdon.

MELODY.

155

JULIUS ANDRÉ.

Adagio.

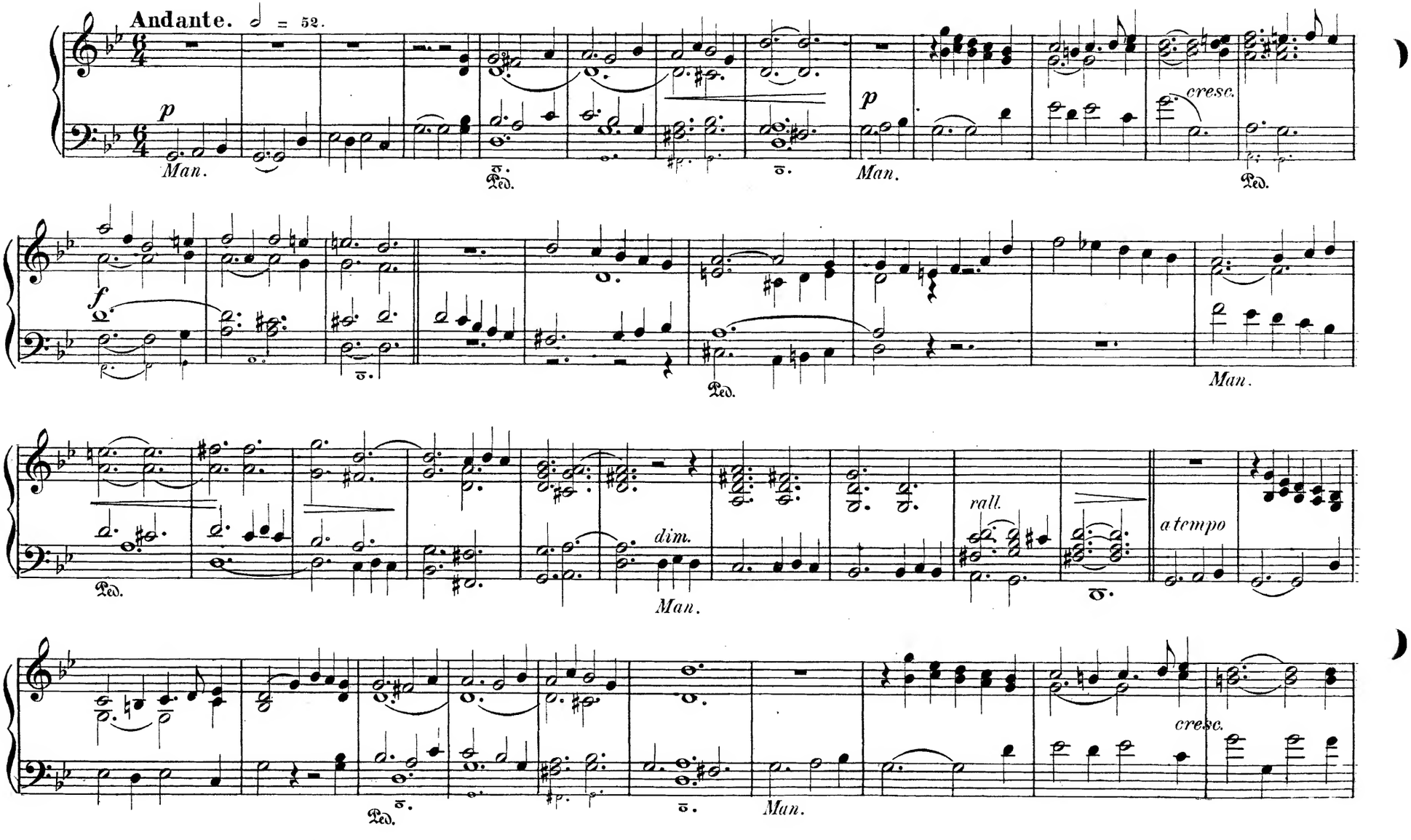


100

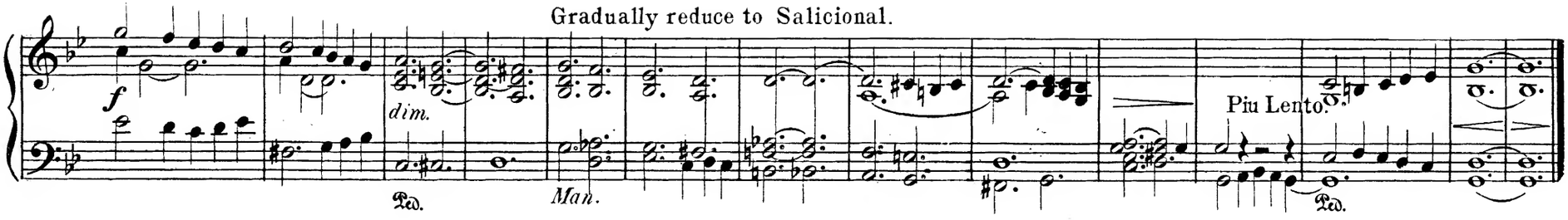
Sw. Soft 8' and 4'.
Ped. Bourdon.

OPENING VOLUNTARY.

E. L. ASHFORD.



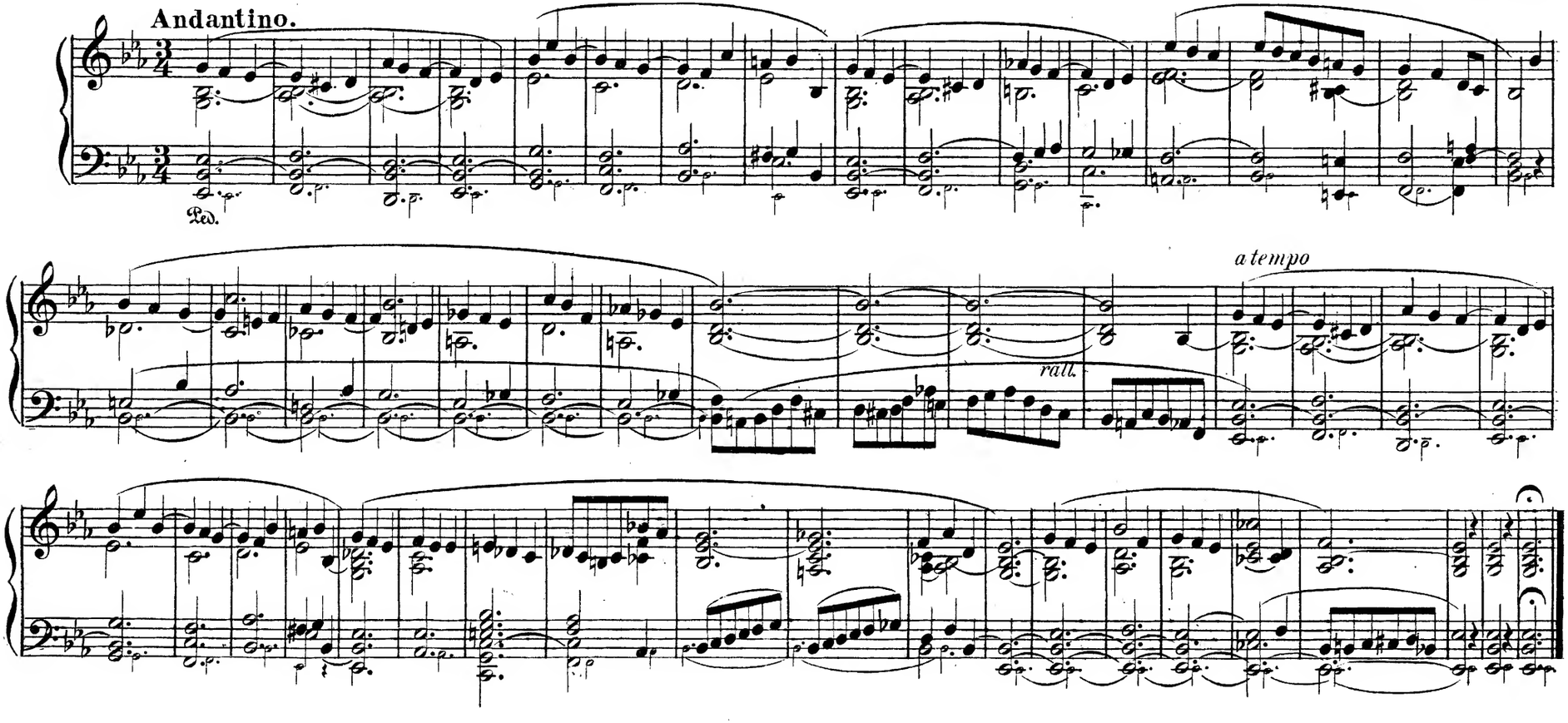
Gradually reduce to Salicional.



Swell. Full.
Ped. Bourdon coup to Sw.

OPENING VOLUNTARY.

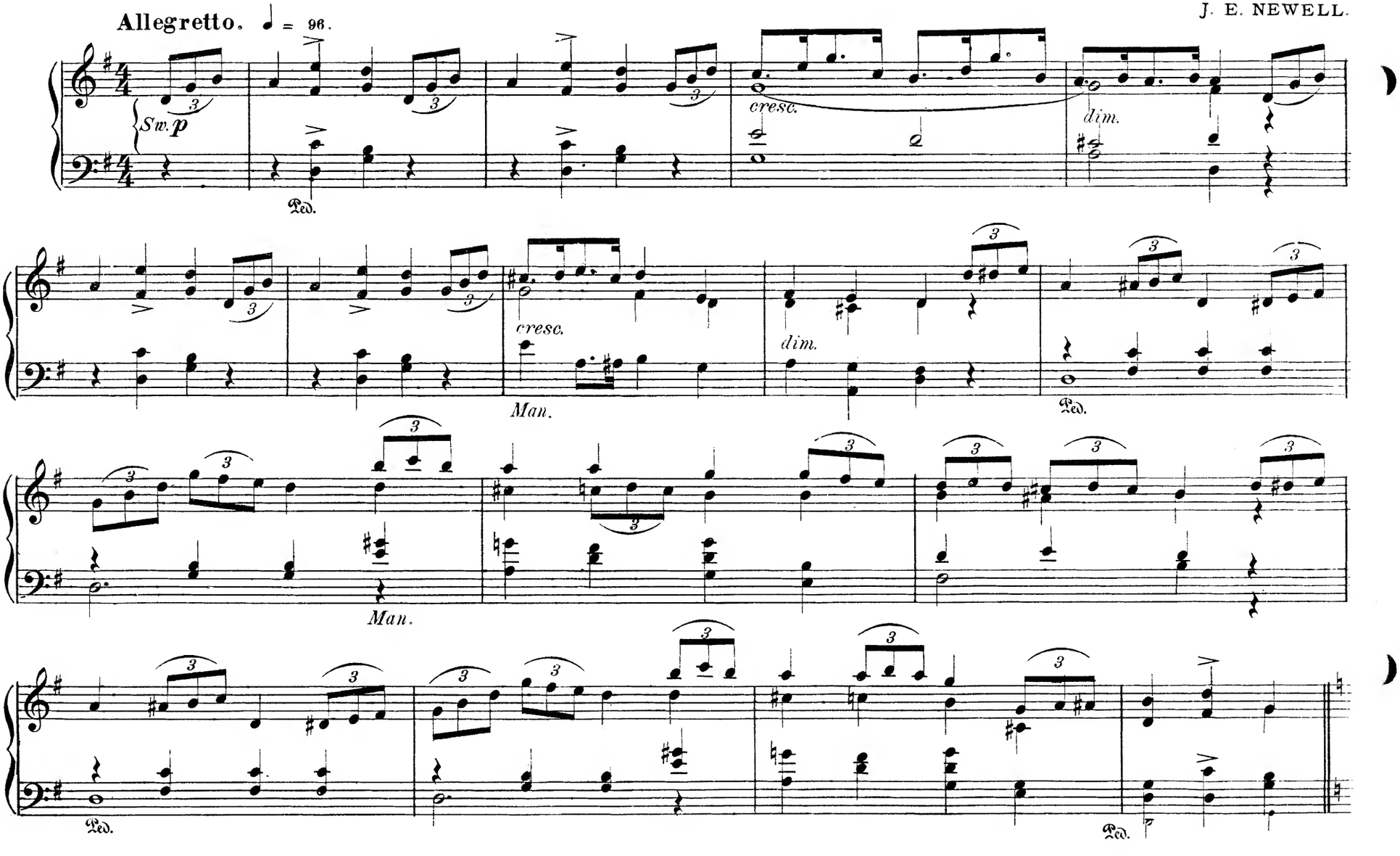
EDOUARD BATISTE.

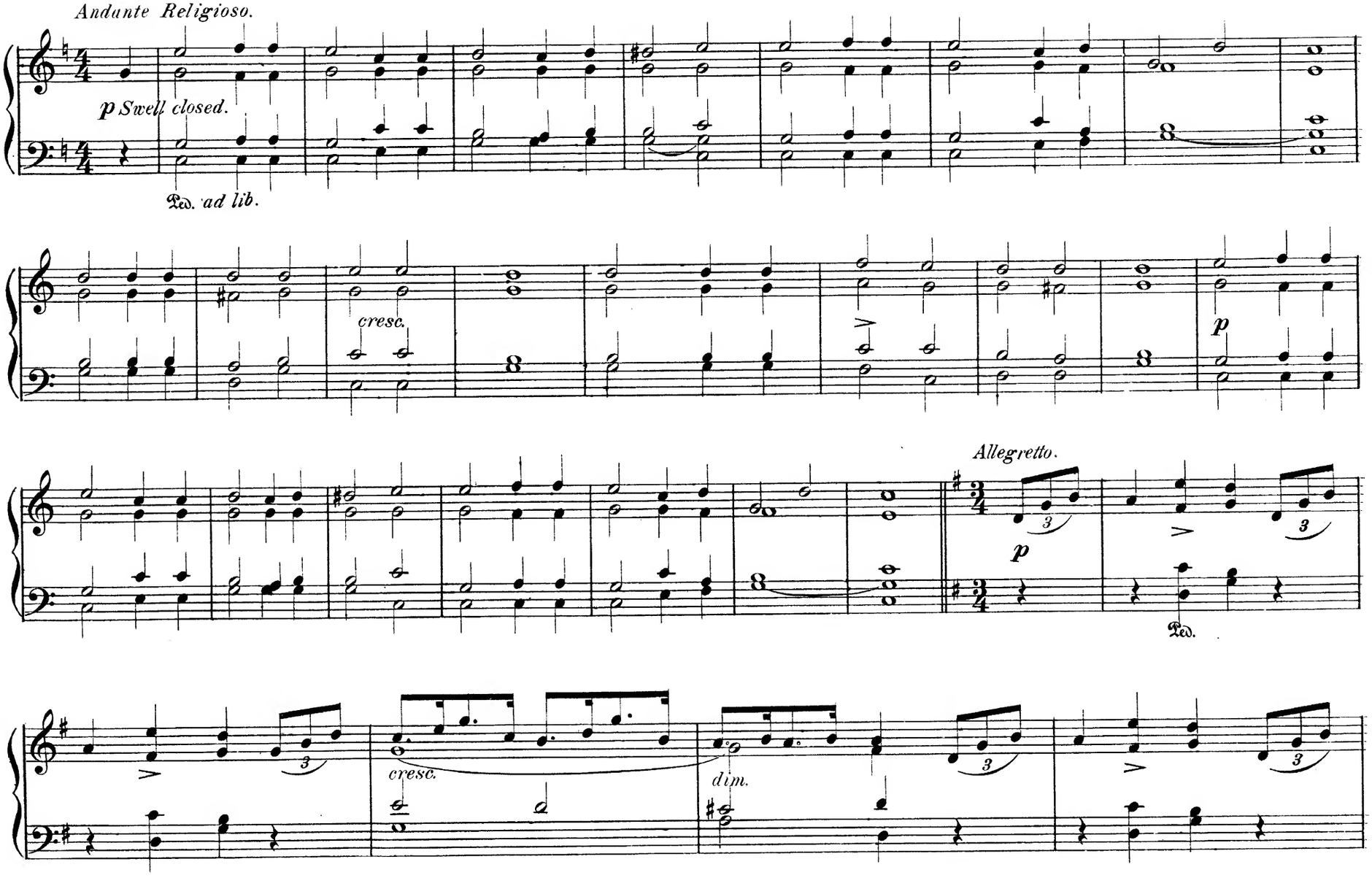


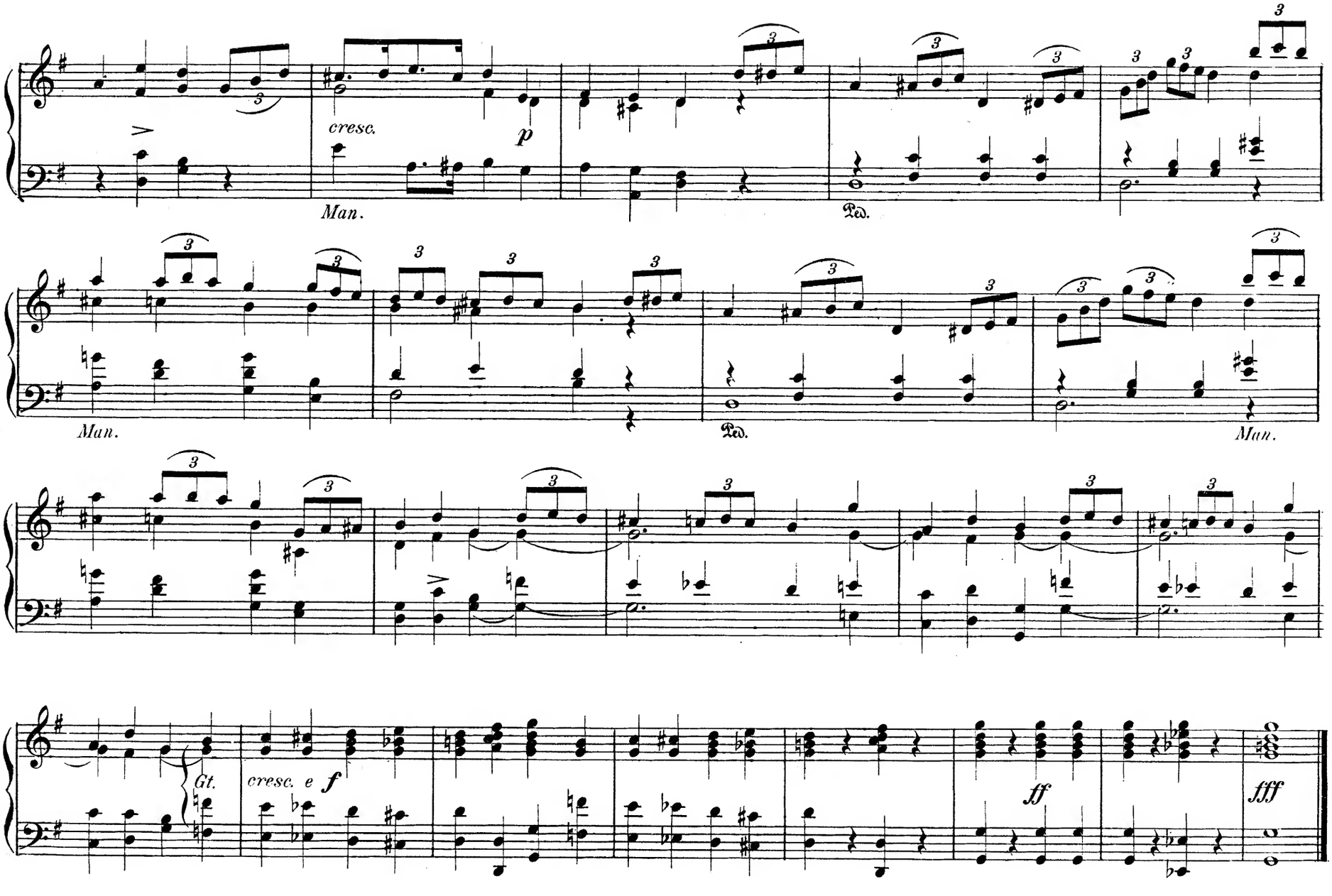
Gt. Diapasons, Flute & Principal.
Sw. Soft 8' & 4'.
Ped. Bourdon.

OFFERTOIRE.

J. E. NEWELL.

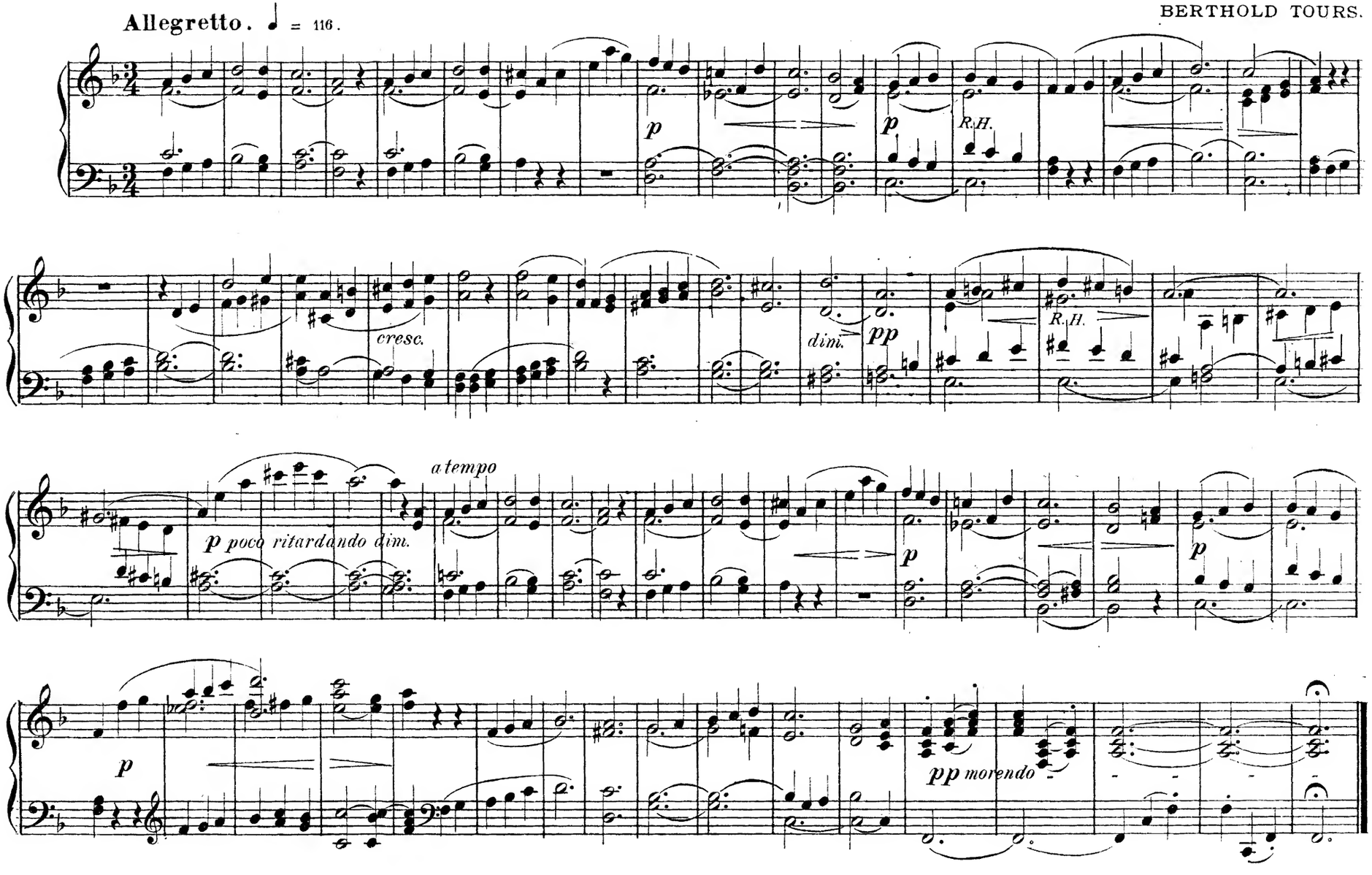



Andante Religioso.
p Swell closed.
Ped. ad lib.
cresc.
p
Allegretto.
p
Ped.
cresc.
dim.


cresc.
p
Man.
Ped.
Man.
Ped.
Man.
Gt.
cresc. e f
ff
fff

PRAISE THE LORD OF HEAVEN.

BERTHOLD TOURS.

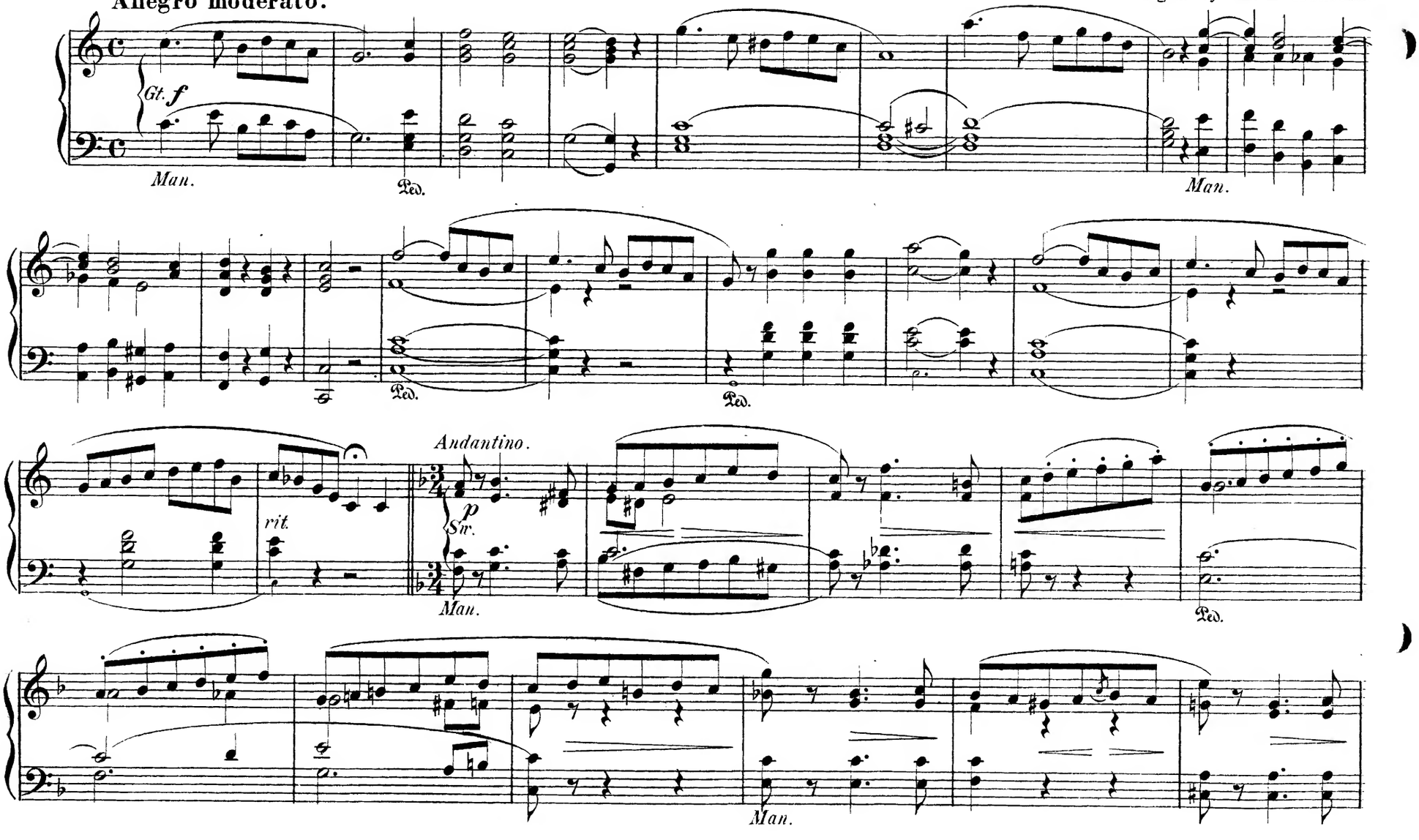


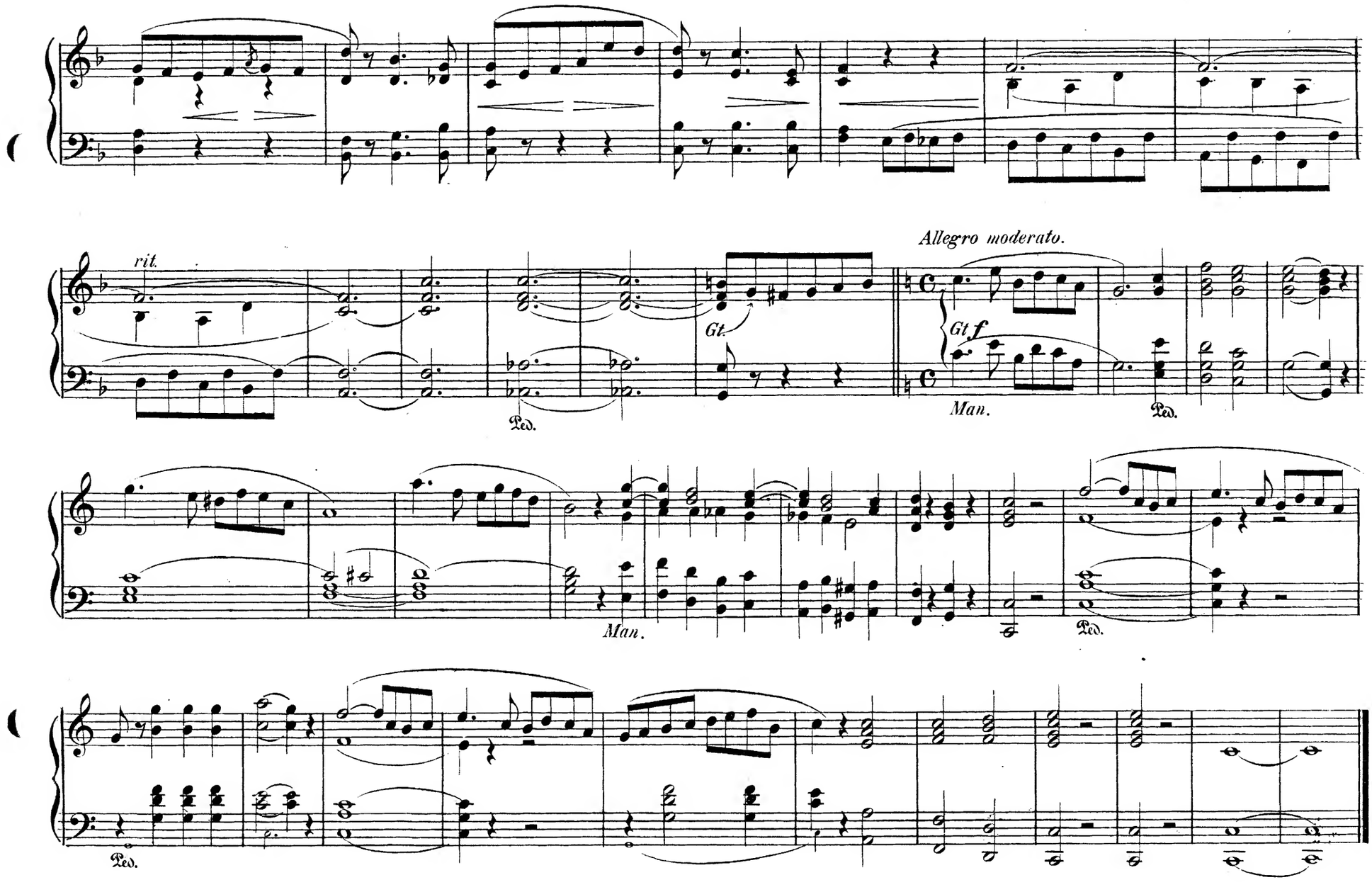
Gt. All 8' and 4'.
Sw. Salicional Bourdon & Flute.
Ped. Bourdon.

POSTLUDE.

LEFÉBURE WELY.
Arranged by E. L. Ashford.

Allegro moderato.




rit.
Ped.
Gt.
Allegro moderato.
Gt. f
Man.
Ped.
Man.
Ped.
Ped.

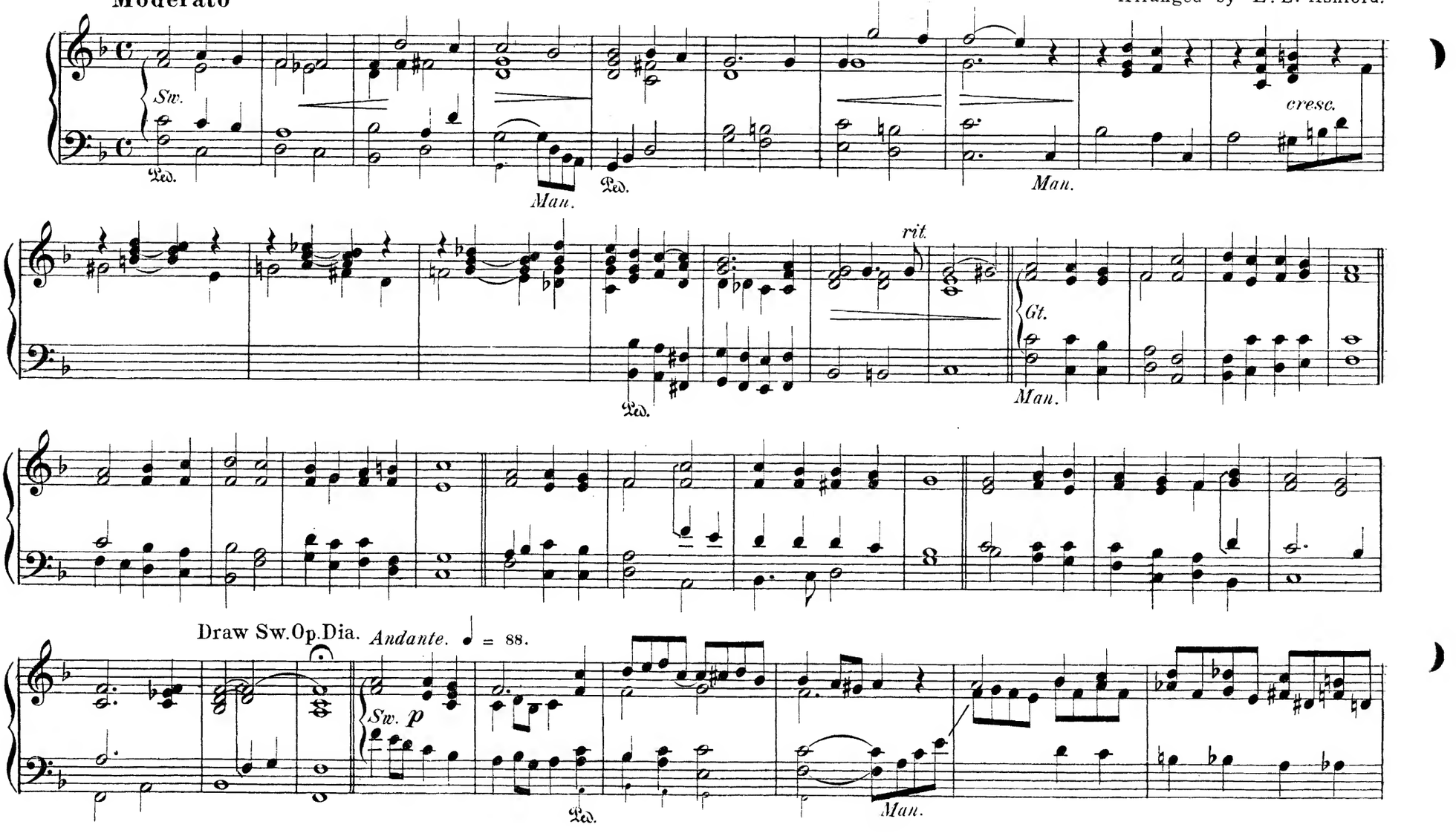
Gt. Dulciana or Melodia.
Sw. Salicional, Clarabella or Flute.
Ped. Bourdon.

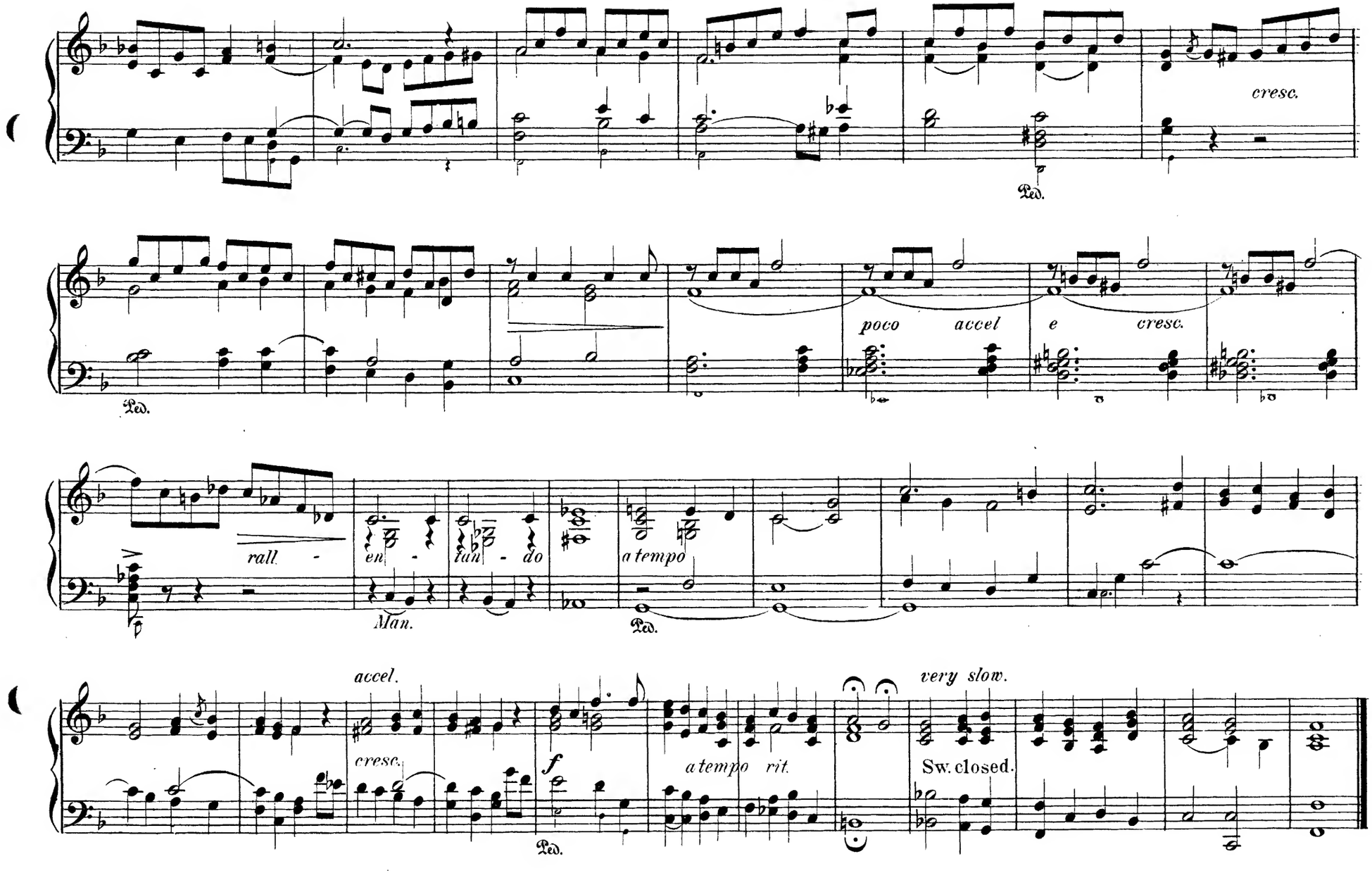
VOLUNTARY

ON THE HYMN
"ABIDE WITH ME."
(By Request.)

Moderato

Arranged by E. L. Ashford.

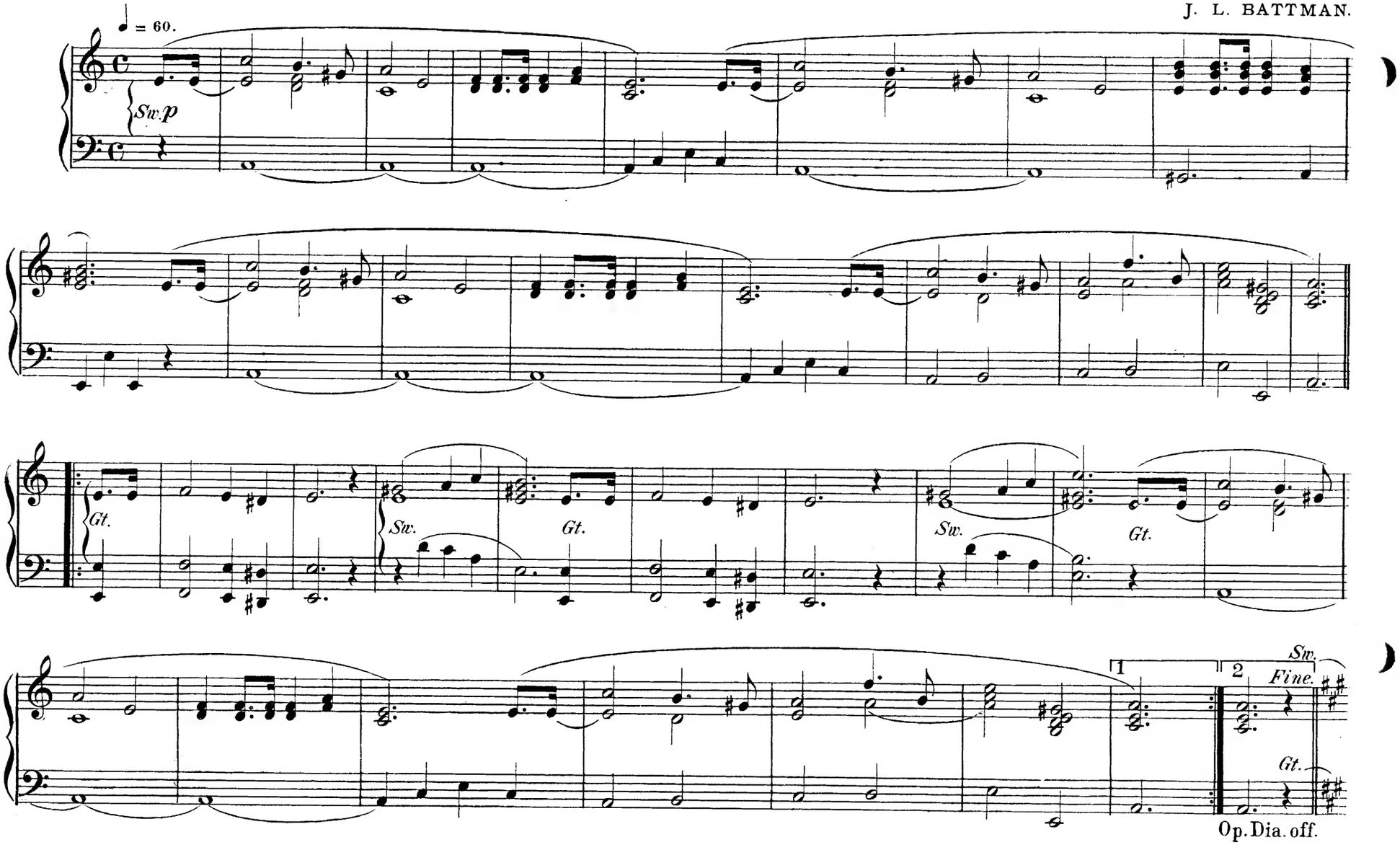


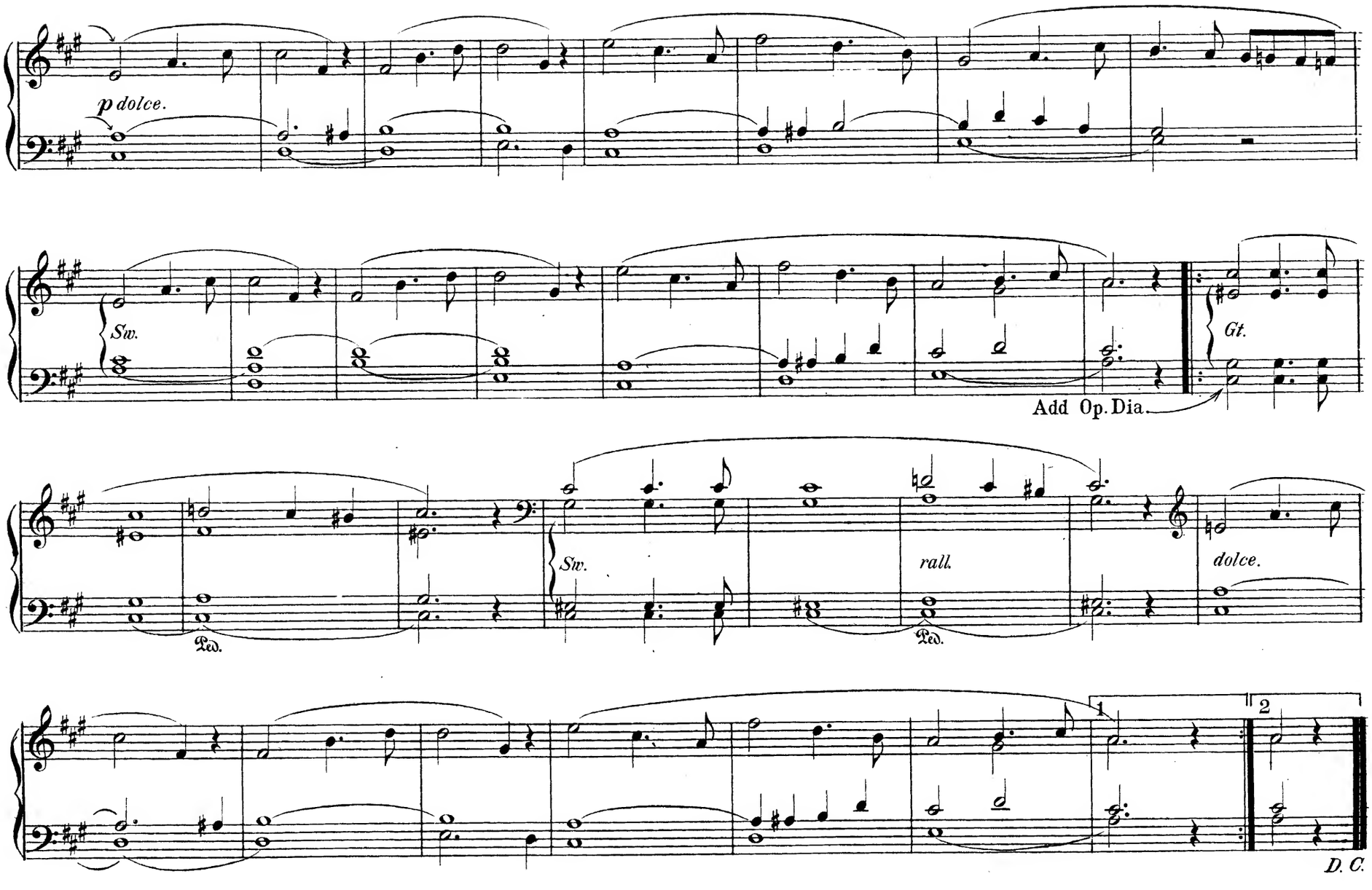

cresc.
Ped.
Ped.
poco accel e cresc.
rall. -
en - tan - do
Man.
a tempo
Ped.
accel.
cresc.
f
Ped.
a tempo rit.
very slow.
Sw. closed.

Gt. Dulciana & Op. Dia.
Sw. Soft 8' and 4'.
Ped. Bourdon.

MARCHE FUNEBRE.

J. L. BATTMAN.

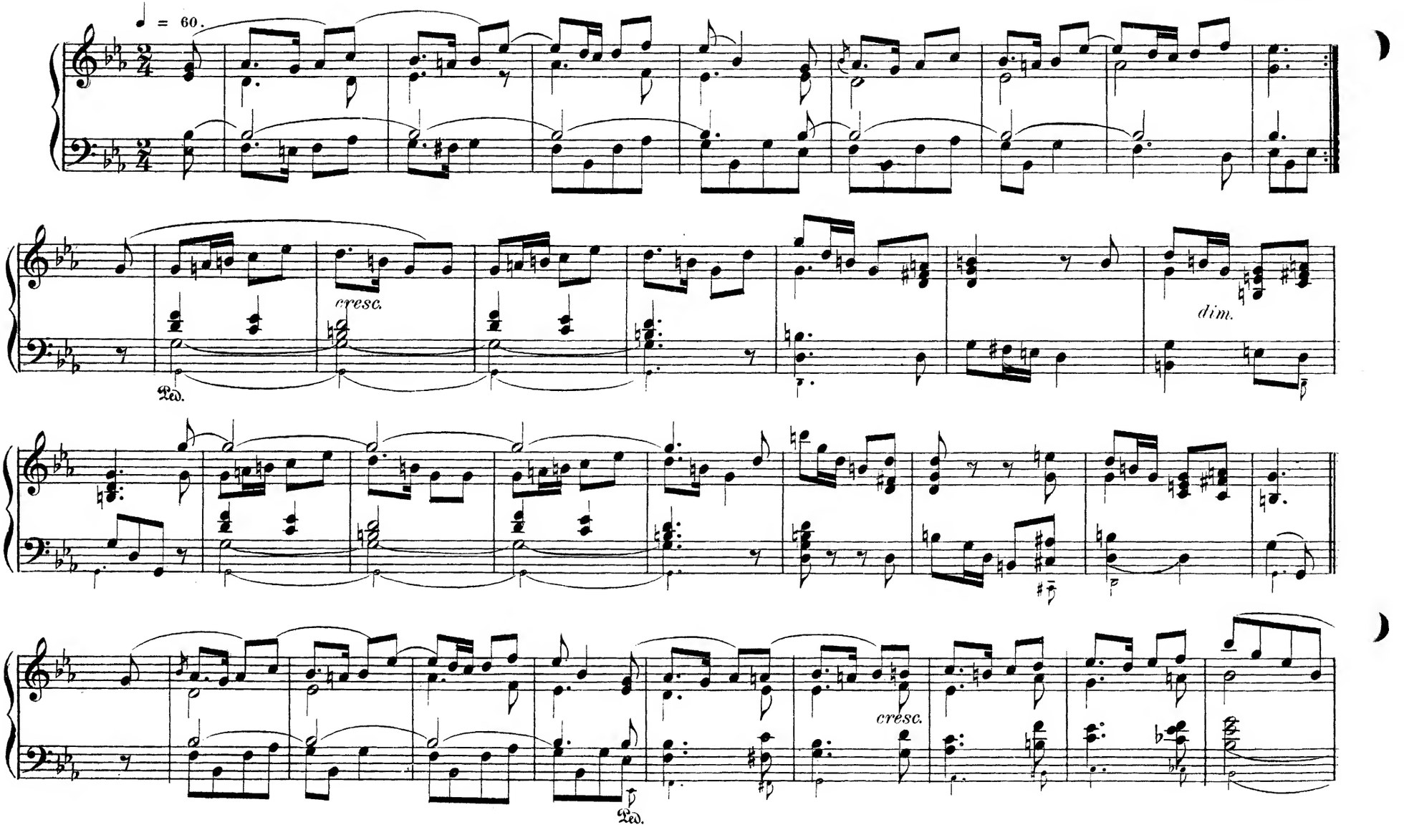


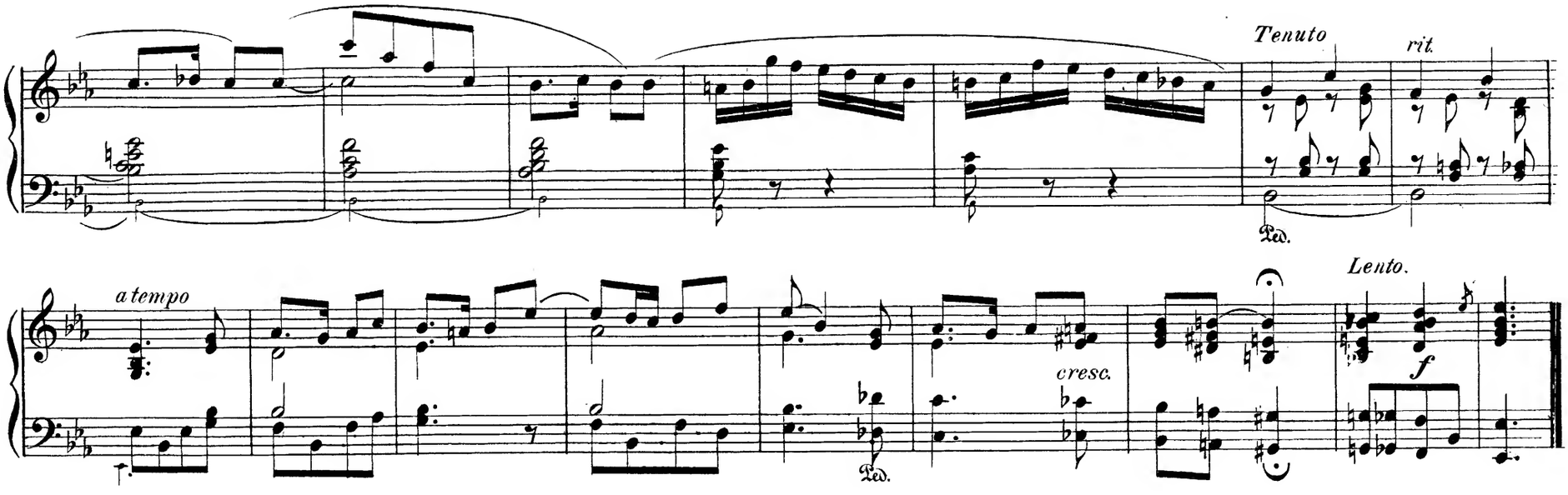

p dolce.
Sw.
Gt.
Add Op. Dia.
Sw.
rall.
dolce.
Ped.
Ped.
1
2
D. C.

112
Sw. Soft 8' and 4'.
Ped. Bourdon.

MOMENT MUSICAL.

E. L. ASHFORD.



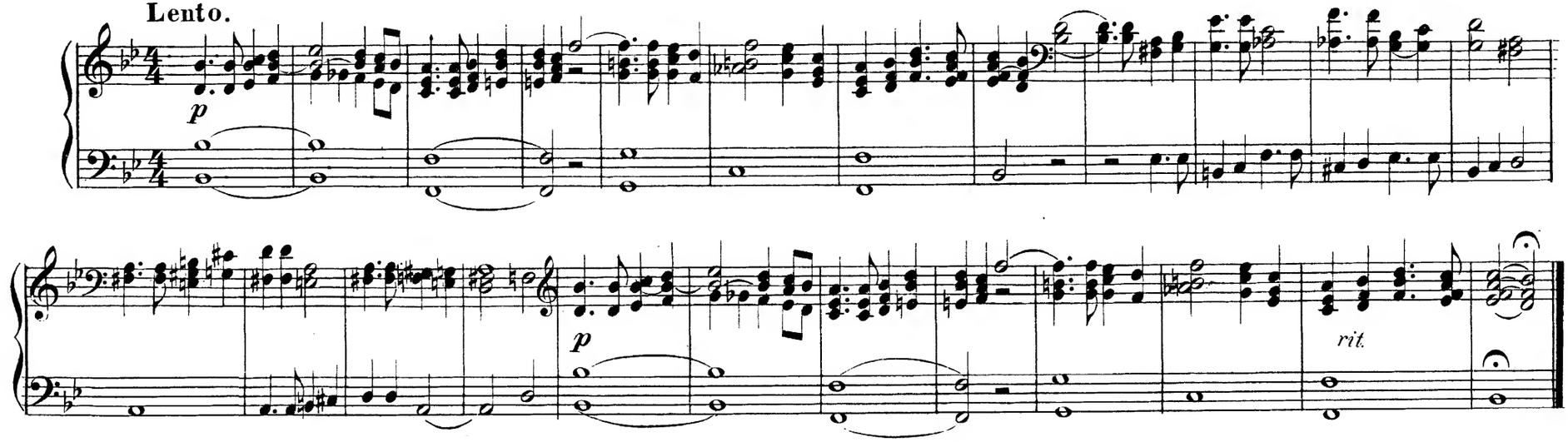


Sw. Soft 8' and 4'.
Ped. Bourdon.

MOTIVO.

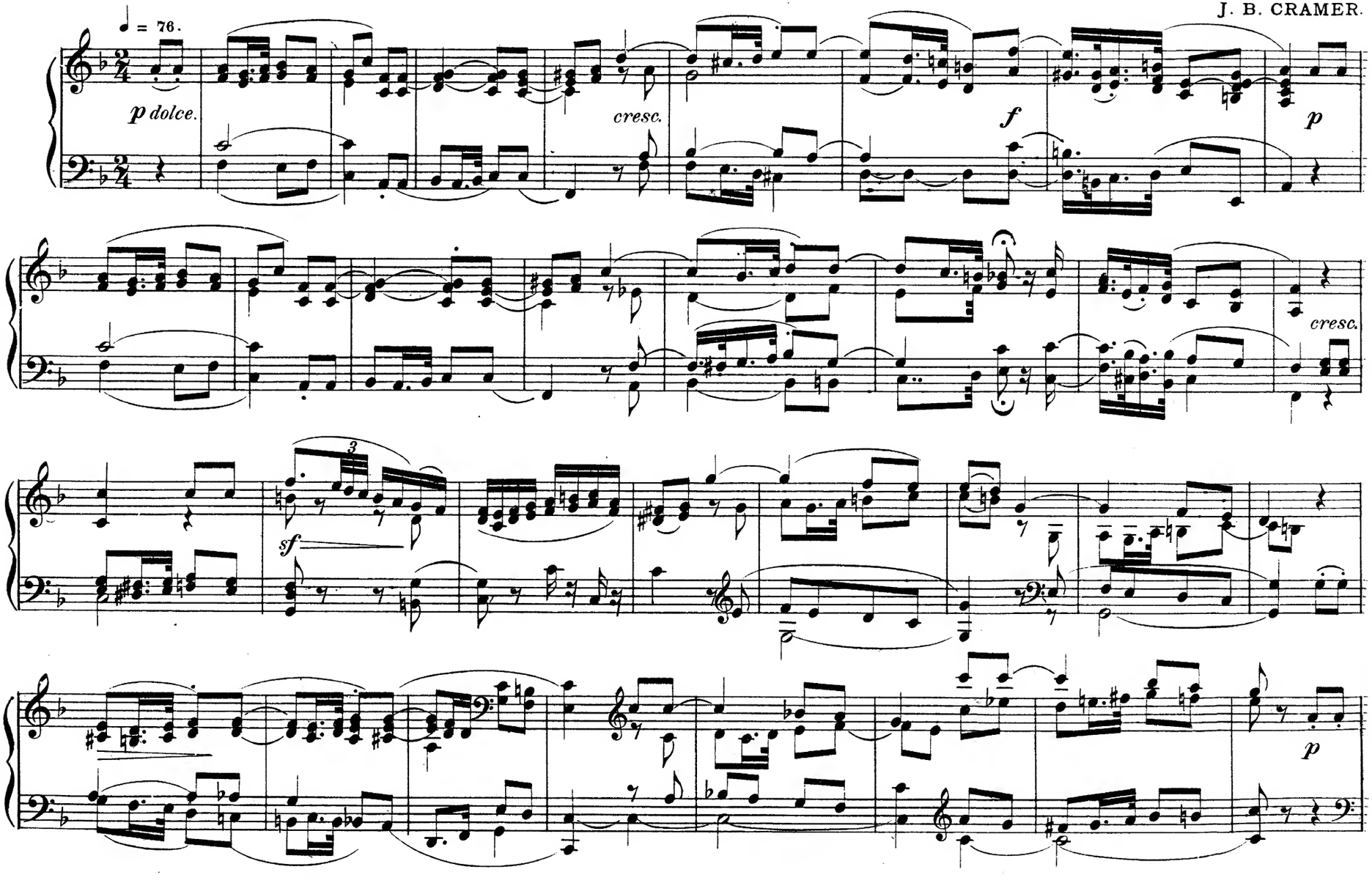
From "FAUST."

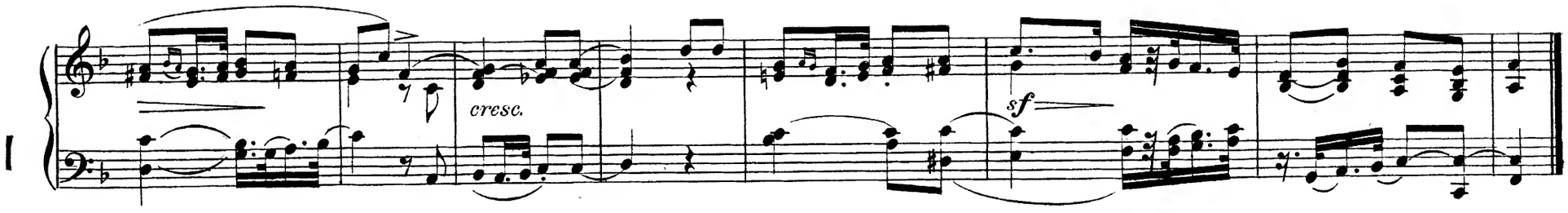
SCHUMAN



ADAGIO ESPRESSIVO.

J. B. CRAMER.

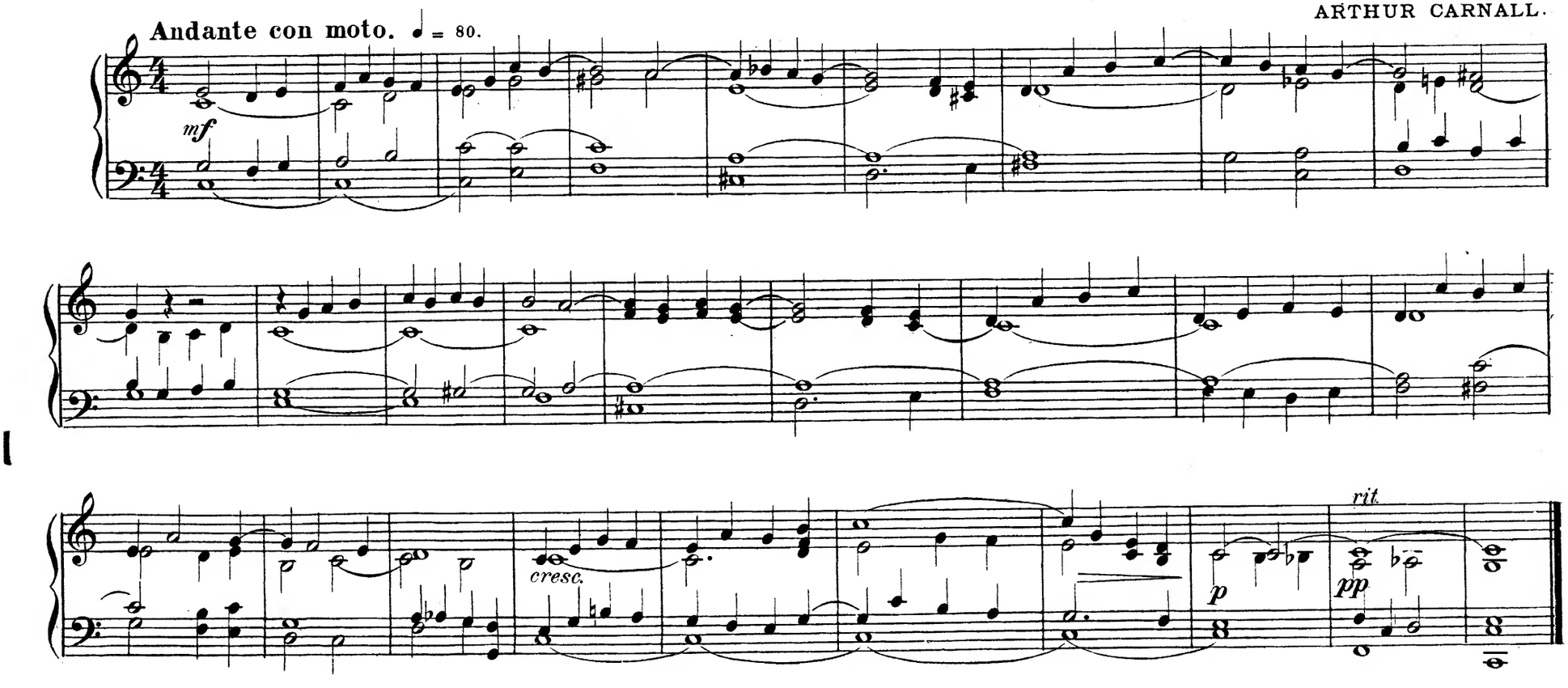




INTERLUDE.

Swell. Lieblich Gedacht and Violino.
Ped. Bourdon.

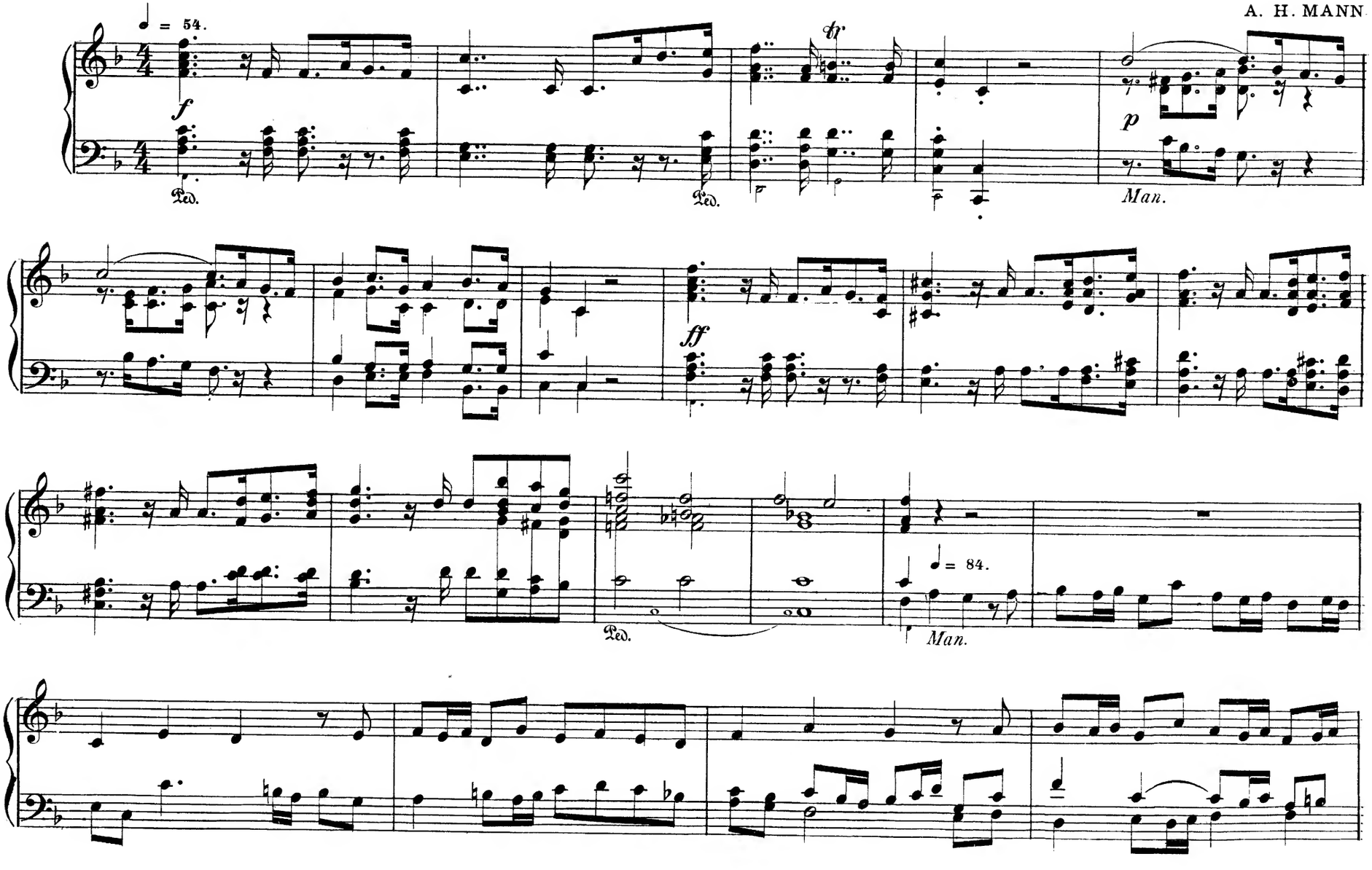
ARTHUR CARNALL.

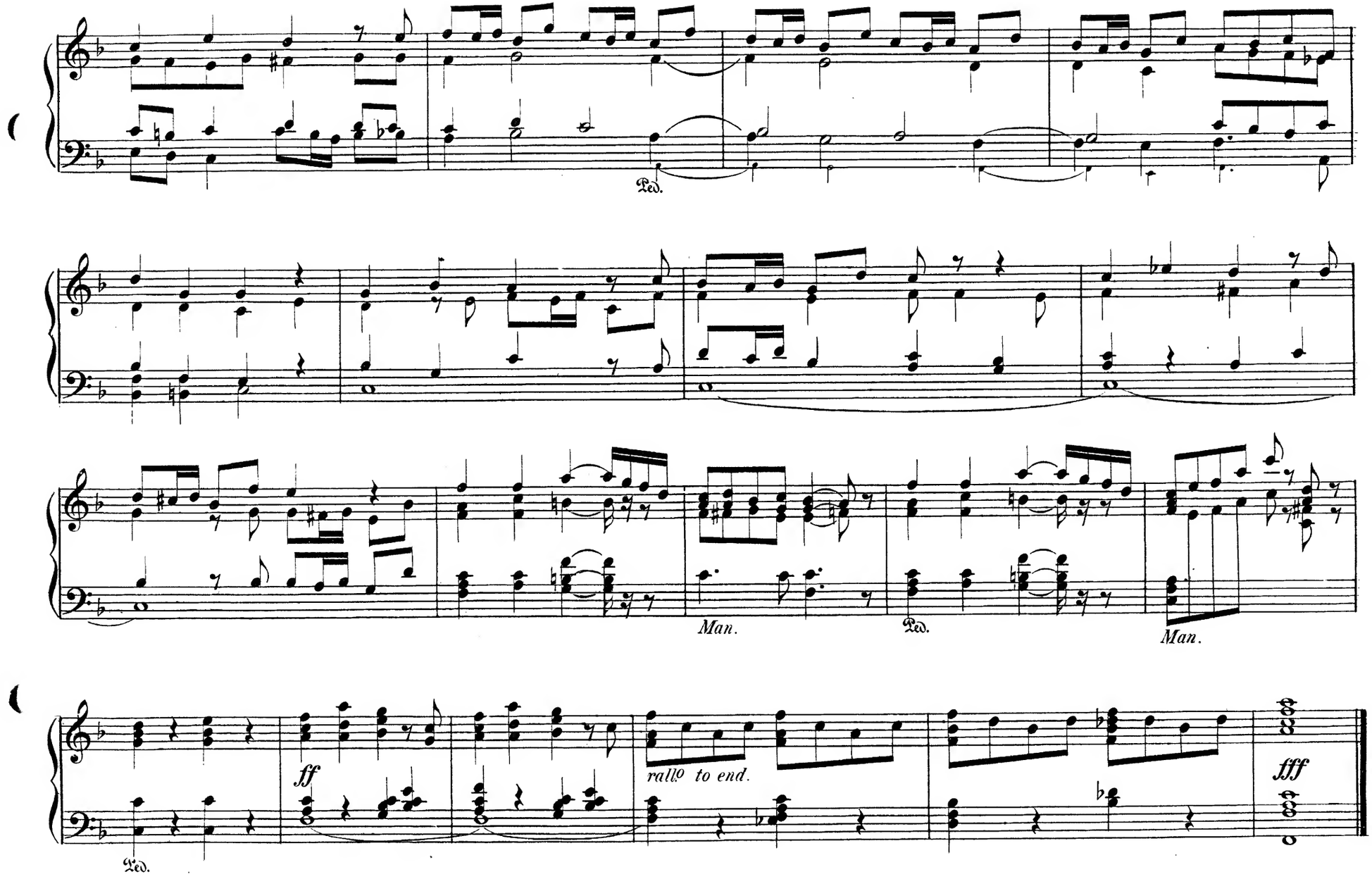


Gt. Full without Reeds.
Ped. Op. Dia.

POSTLUDE.

A. H. MANN.



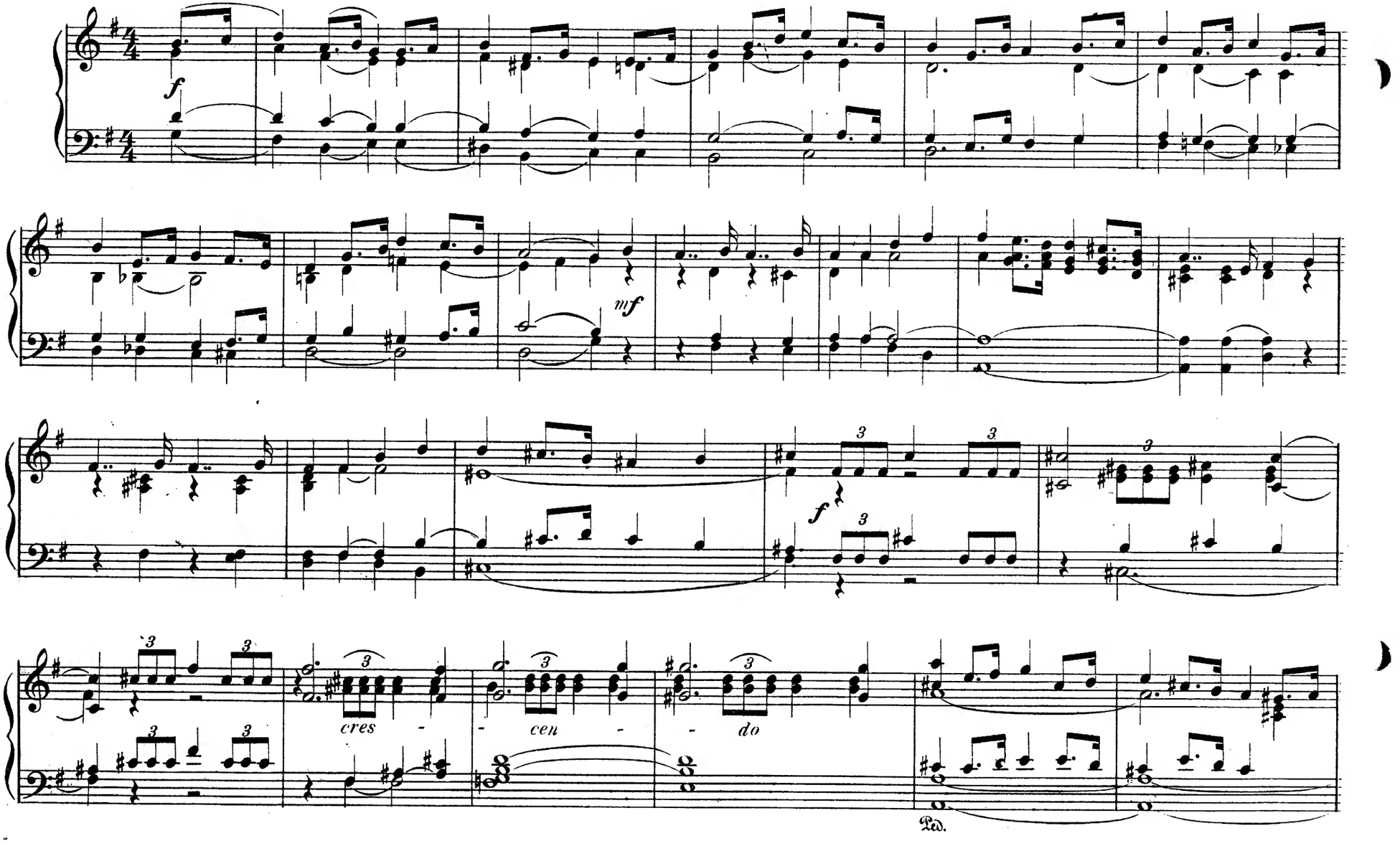

Ped.
Man.
Ped.
Man.
ff
rallo to end.
fff
Ped.

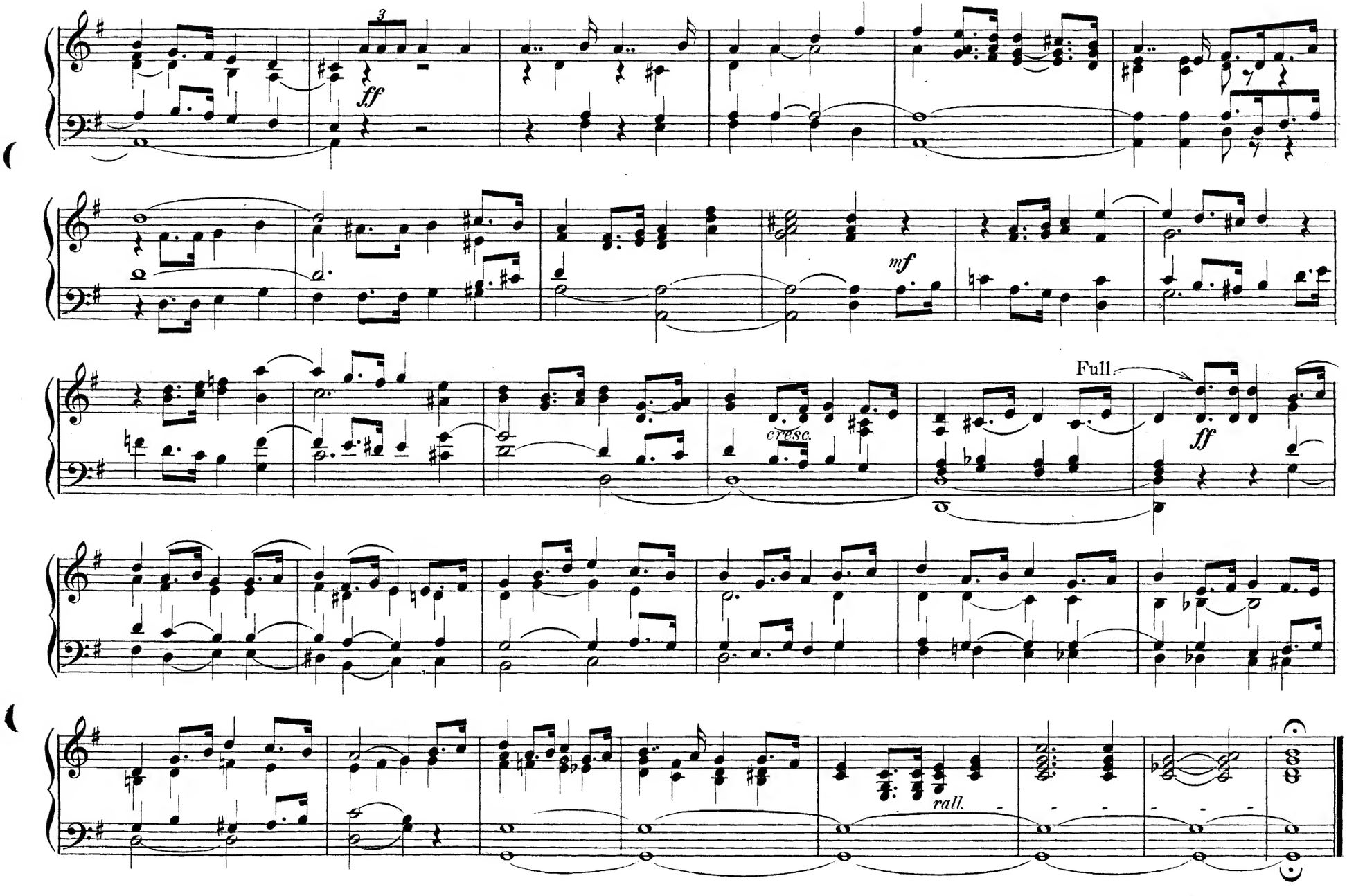
Gt. Diapasons, Gamba & Principal.
Ped. Bourdon

THE KING'S HIGHWAY.

Maestoso. ♩ = 92.

HUMPHREY J. STARK.



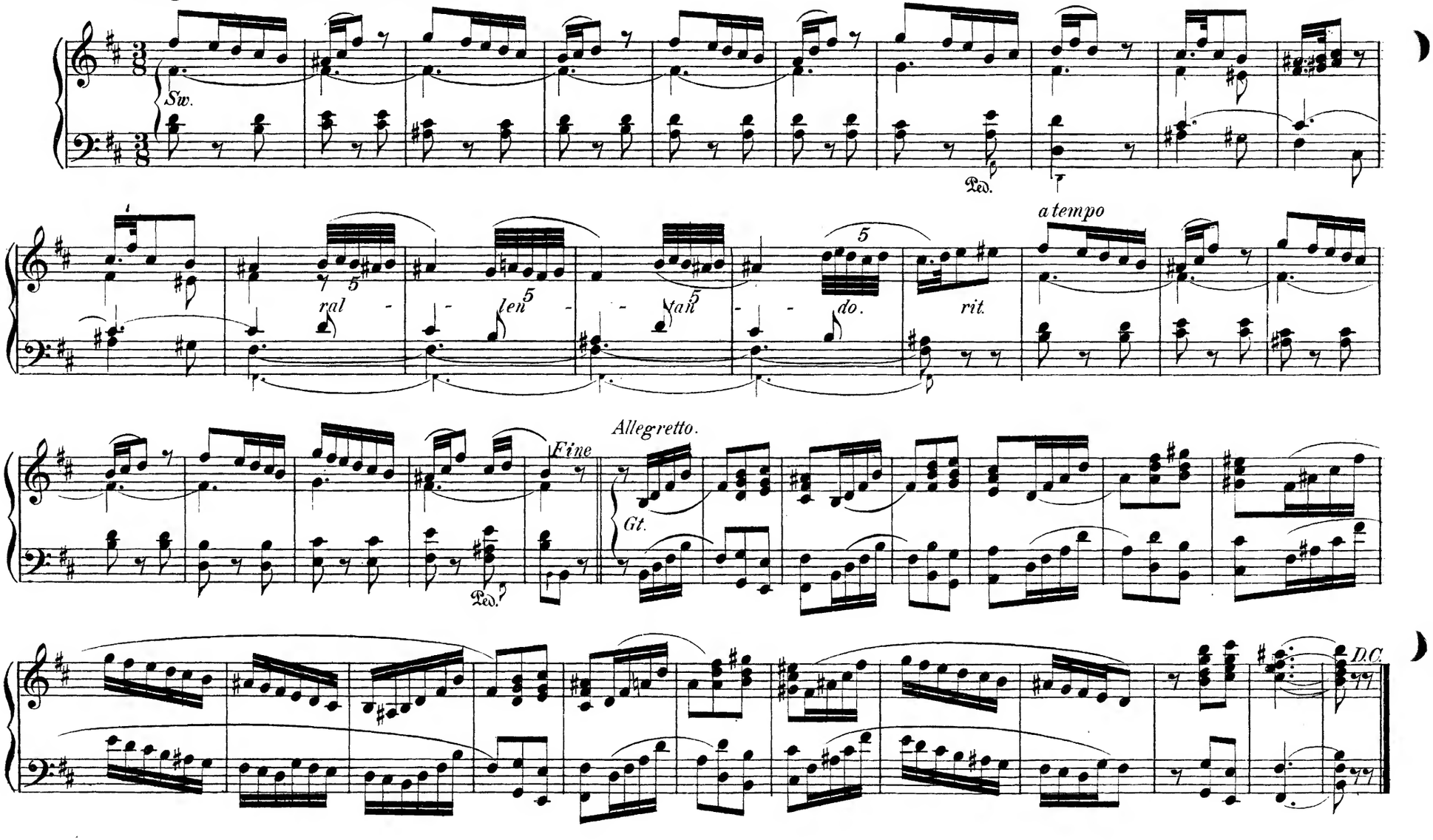

3
ff
mf
cresc.
Full.
ff
rall.

Gt. Melodia & Gamba.
Sw. Soft 8' & 4'.
Ped. Bourdon.

PRELUDE IN B MINOR.

Allegro moderato misterioso. ♪ = 88.

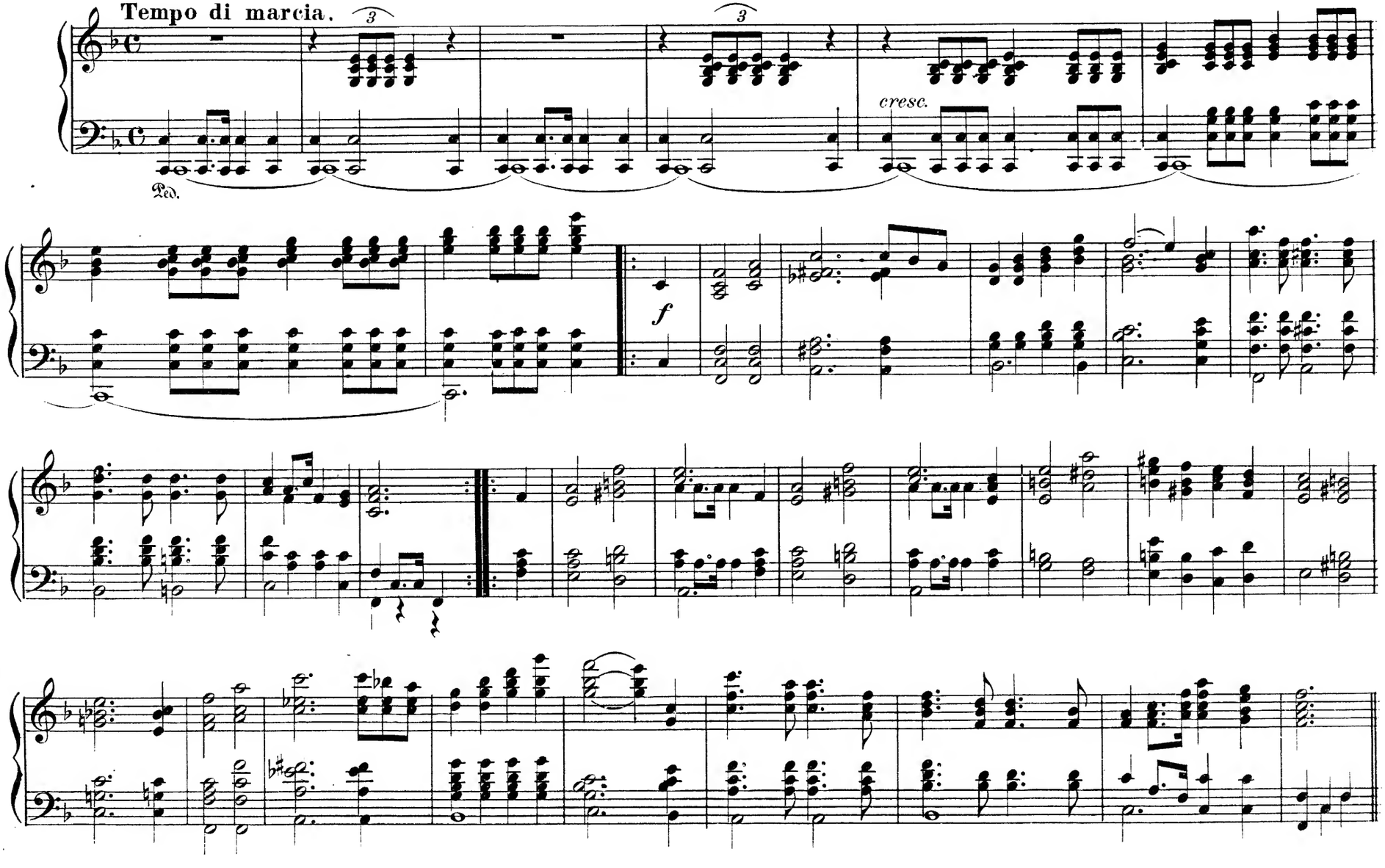
GUSTAVE TRITANT.

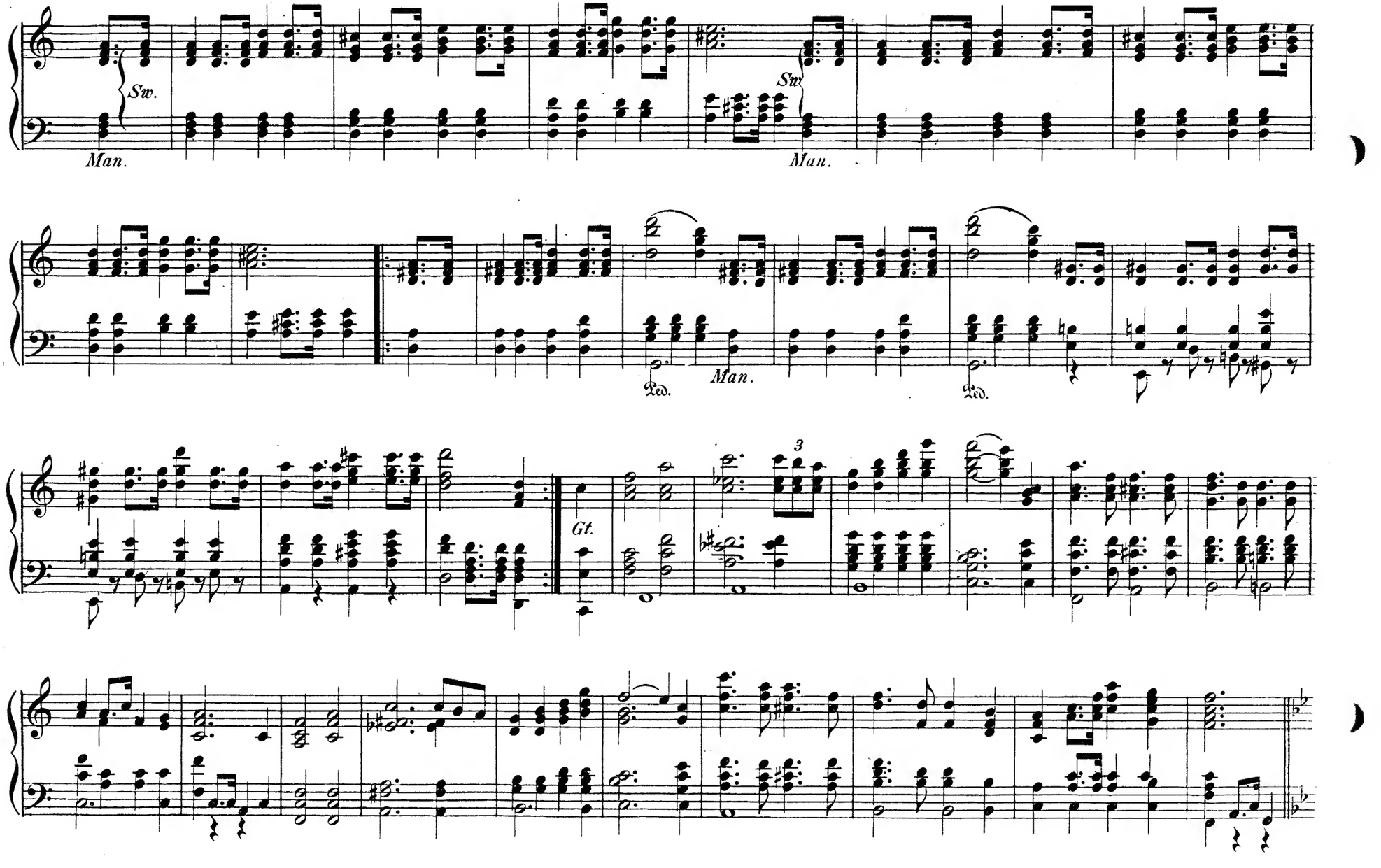


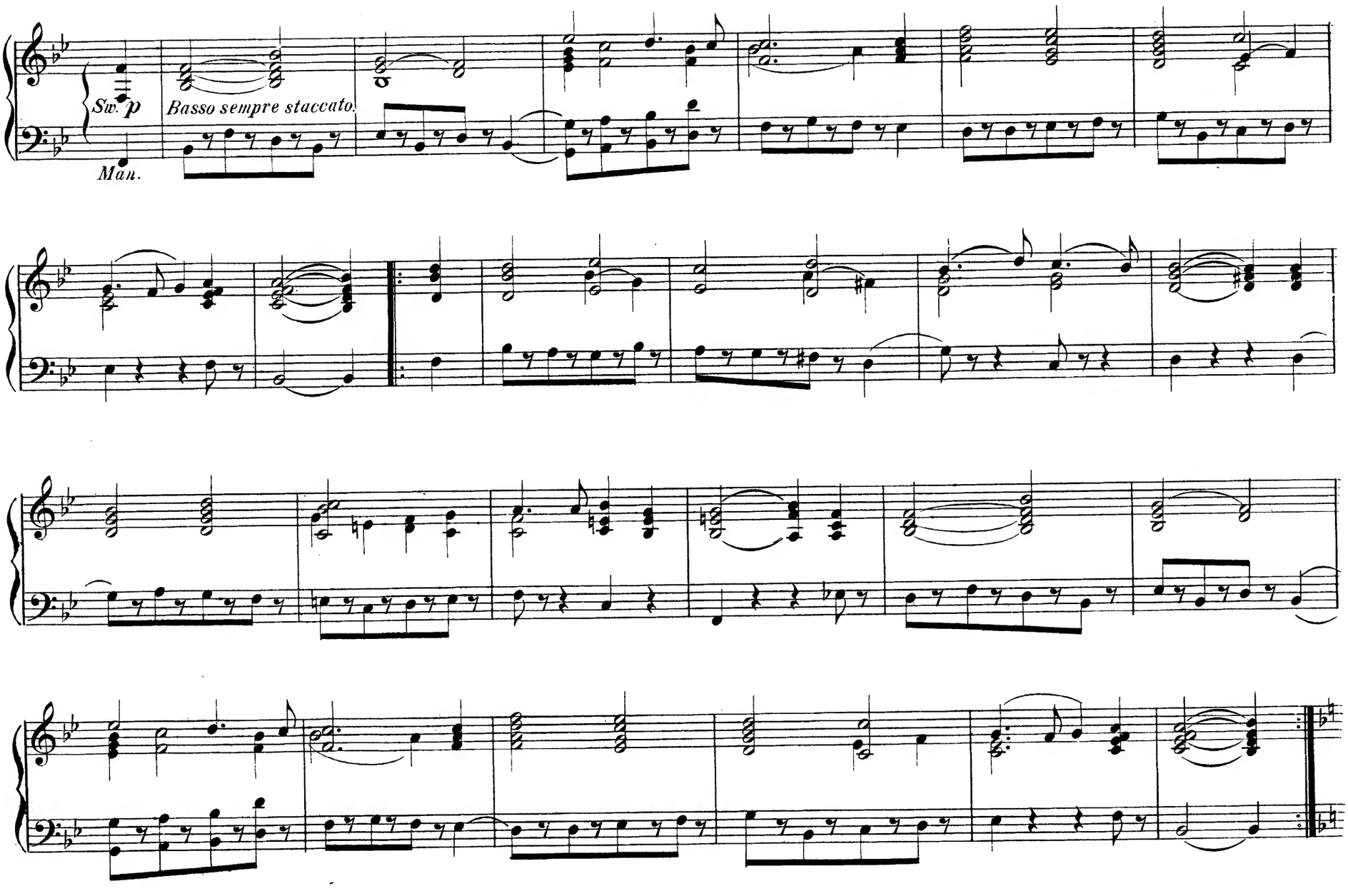
Gt. Full to 15th.
Sw. Full, coup. to Gt.
Ped. Bourdon & Op. Dia.
Sw. to Ped.

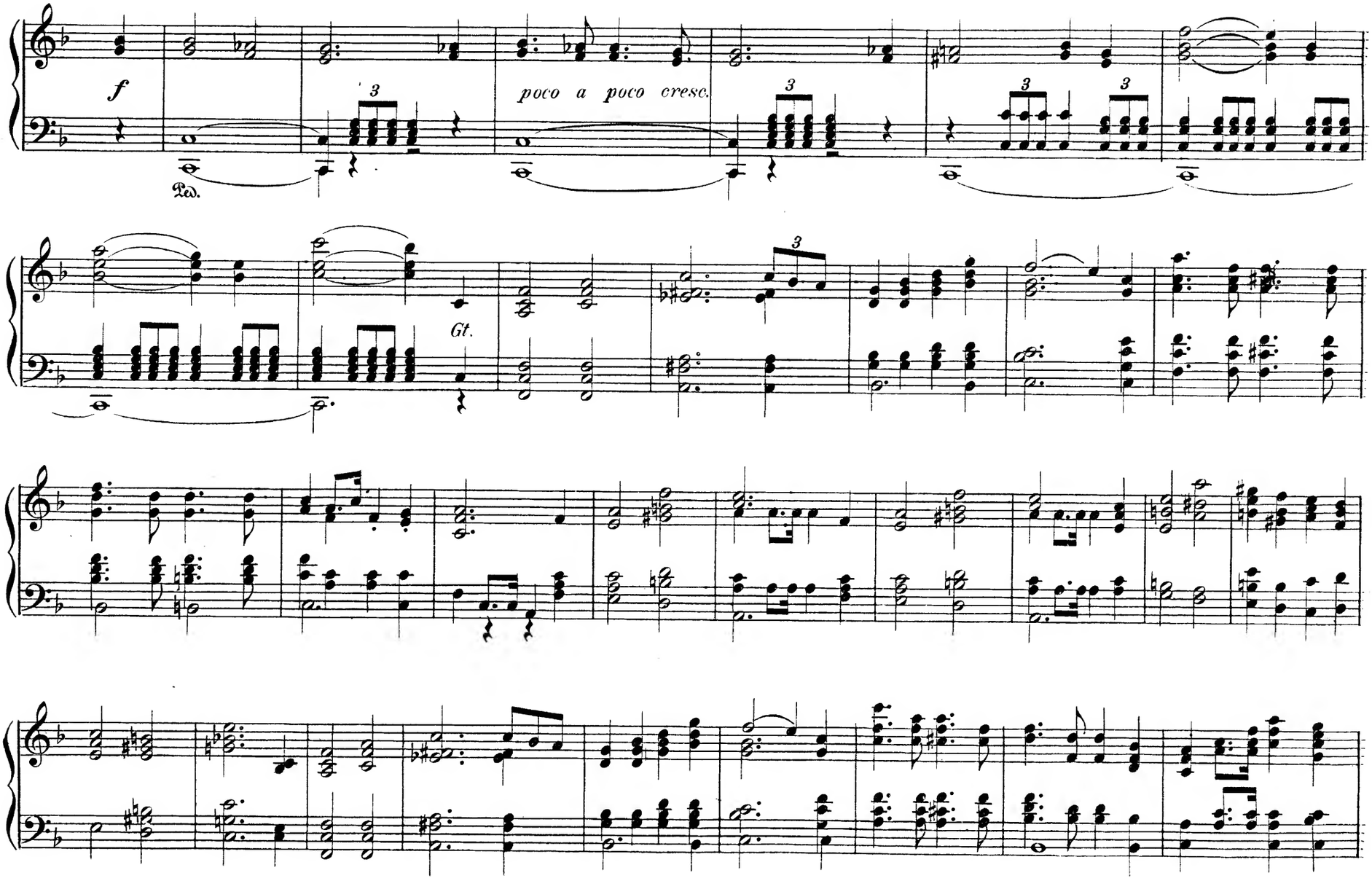
MARCH FROM ATHALIA.

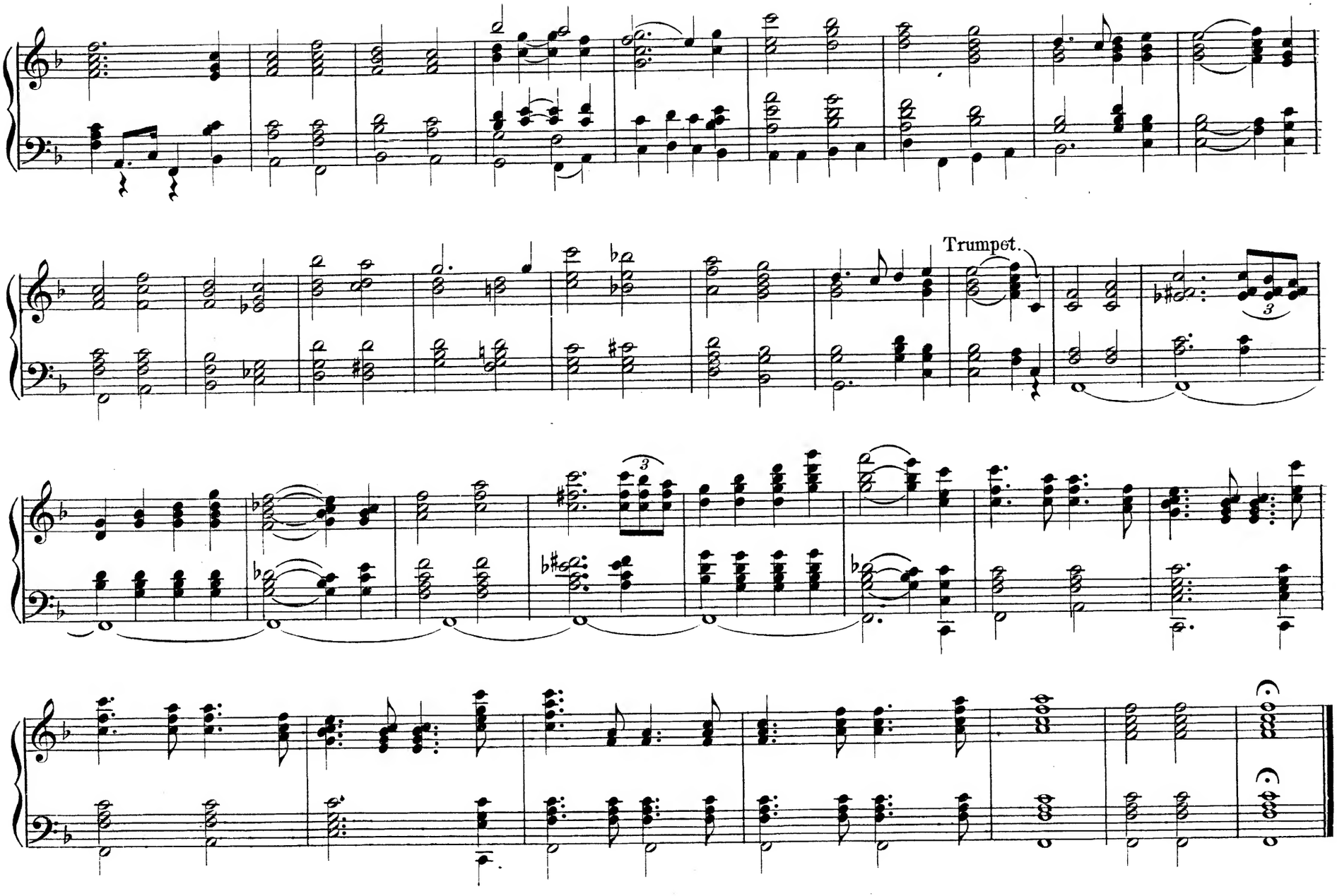
F. MENDELSSOHN.




Sw.
Man.
Sw.
Man.
Ped.
Man.
Ped.
3
Gt.


Sw. p
Basso sempre staccato.
Man.


f
poco a poco cresc.
Ped.
Gt.

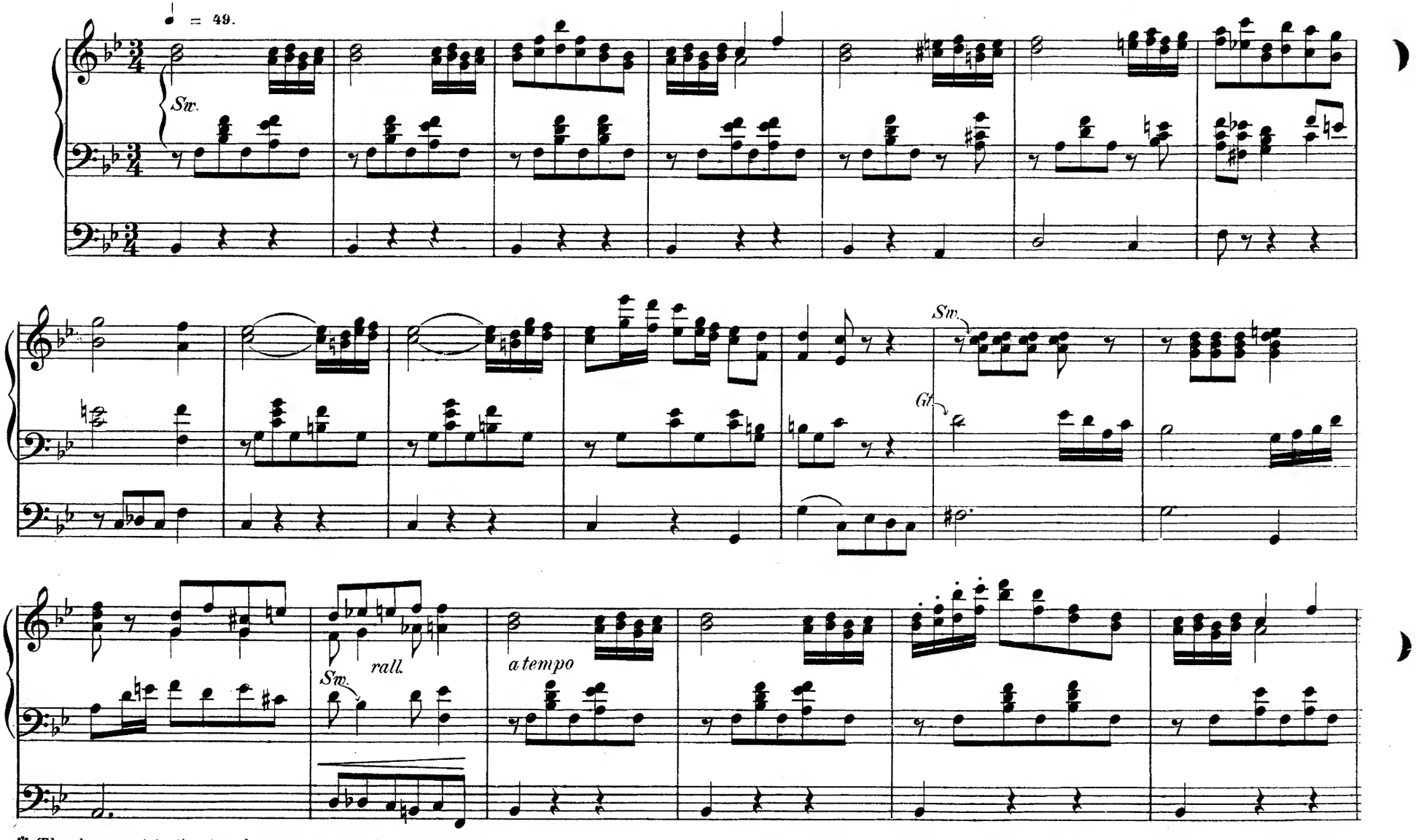

Trumpet.

(Gt. Dopple Flute or Melodia & Principal.
❋ Sw. Dulciana & Flute.
Ped. Bourdon.

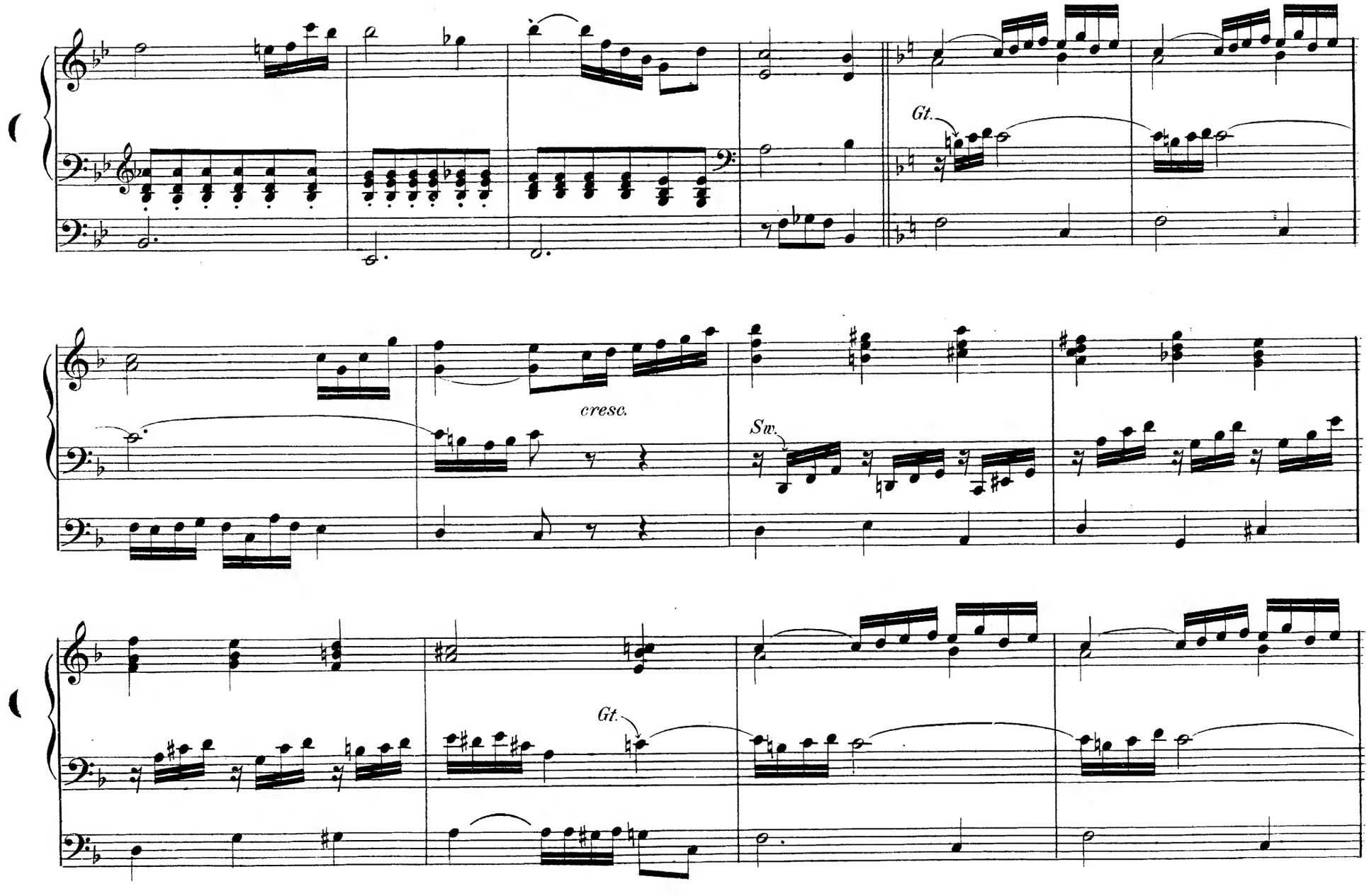
THE ANGELUS.

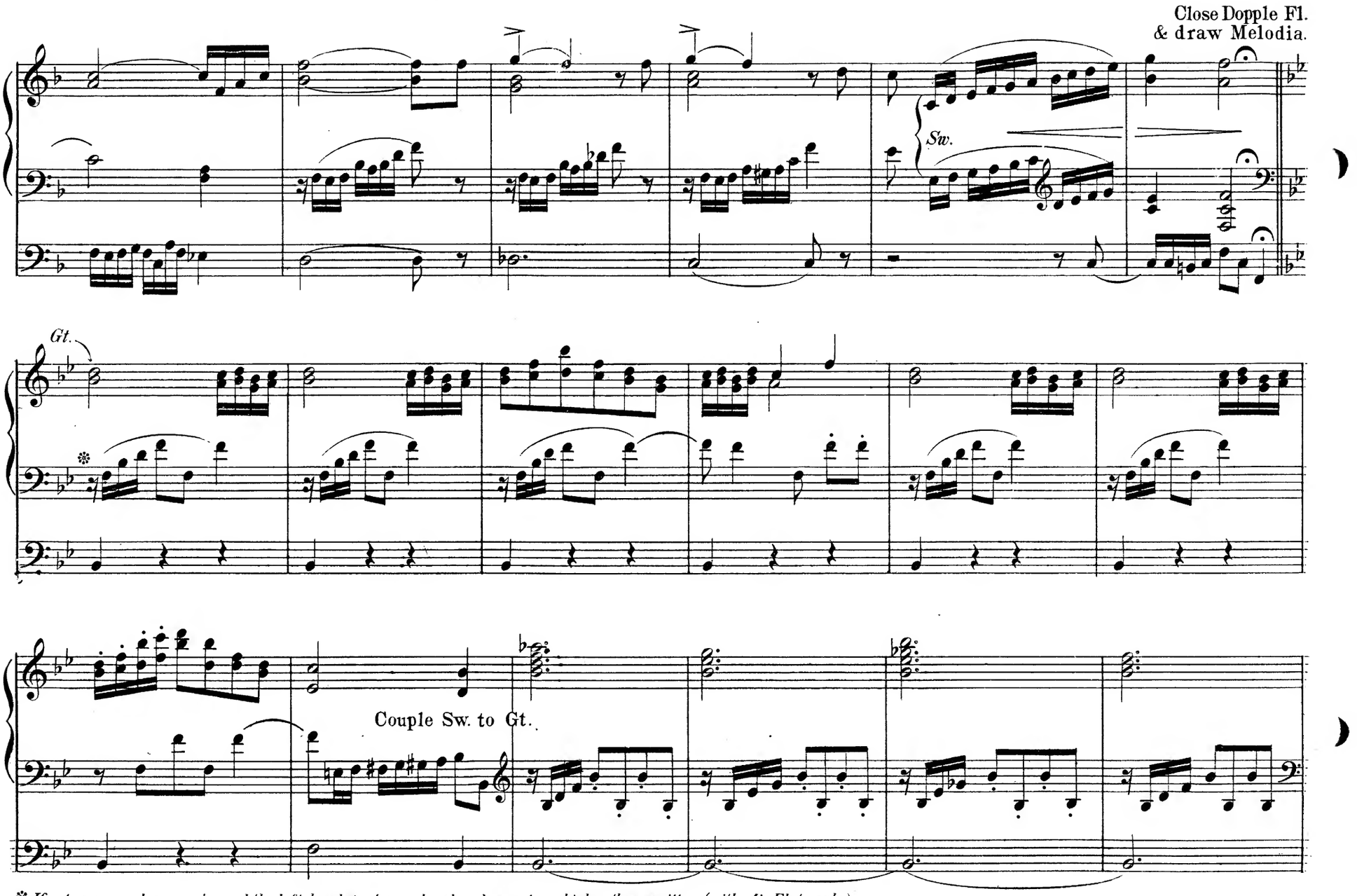
"Sweet the Angelus was ringing."

E. L. ASHFORD.

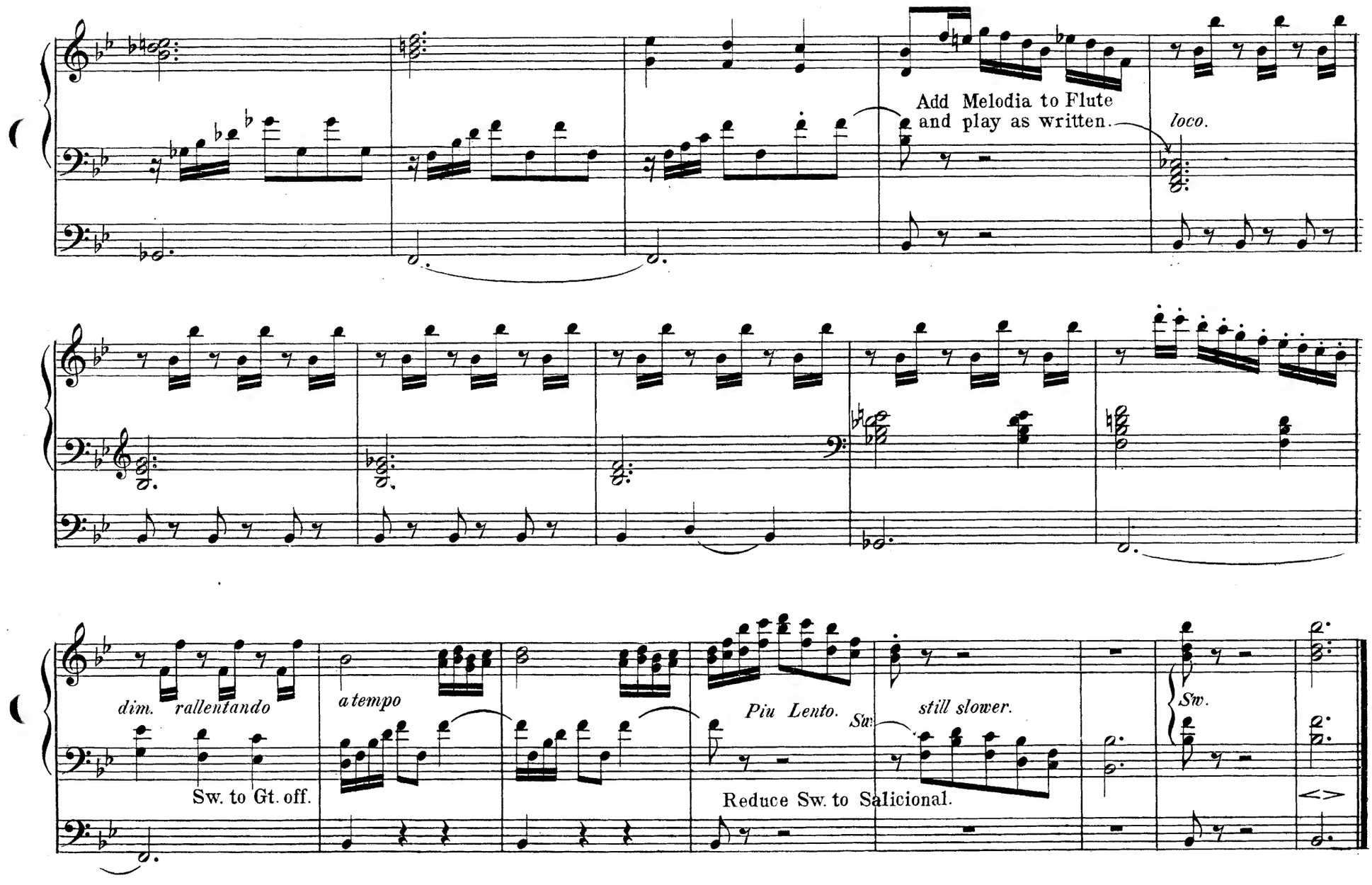


❋ *The above registration is only suggestive much depending upon the size of the instrument and individual character of the stops. However, the flute quality should predominate in the solo parts.*


Gt.
cresc.
Sw.
Gt.



✻ *If a two manual organ is used, the left hand part may be played an octave higher than written; (with 4' Flute only.)*

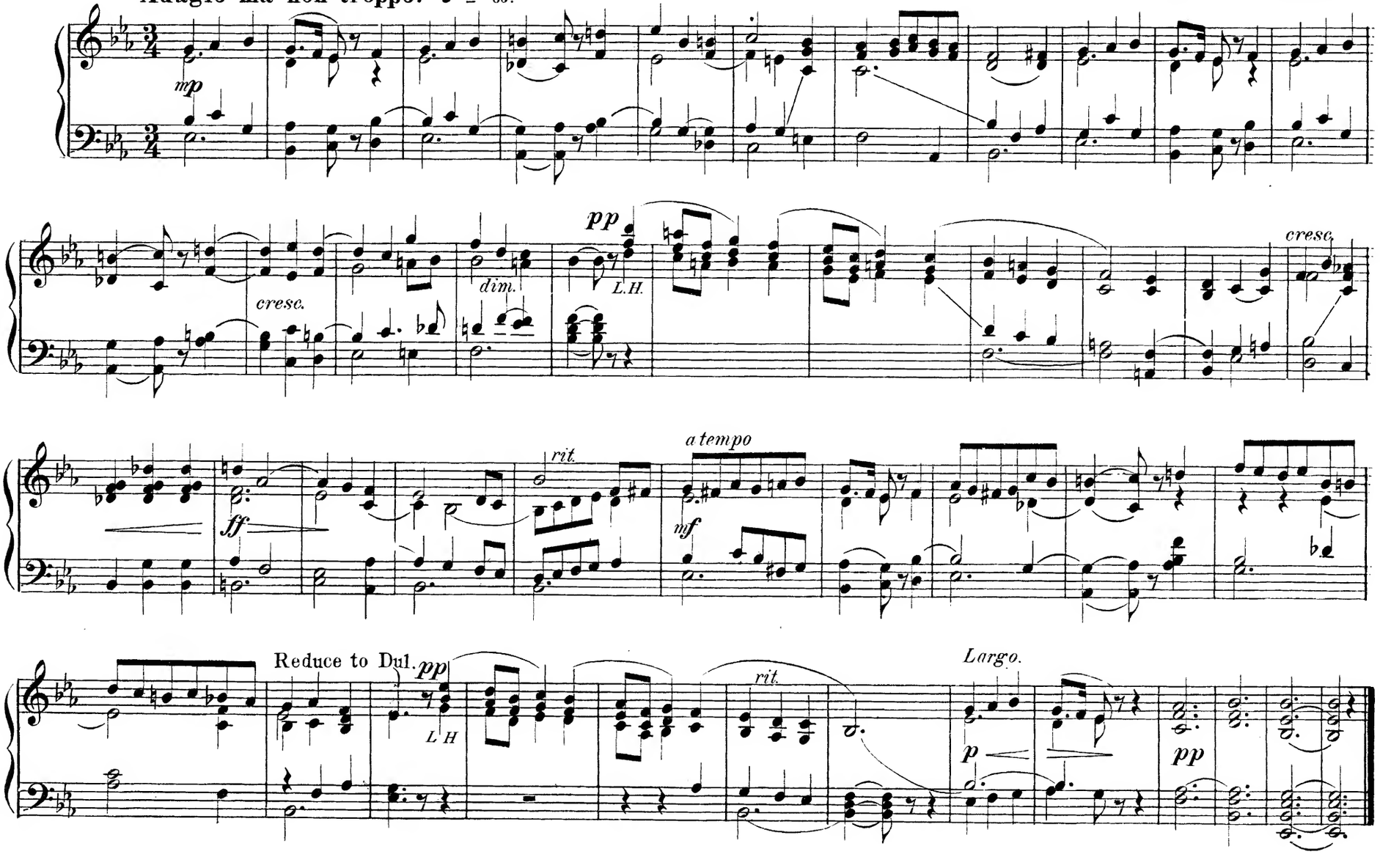

Add Melodia to Flute
and play as written.
loco.
dim. rallentando
a tempo
Piu Lento.
still slower.
Sw.
Sw. to Gt. off.
Reduce Sw. to Salicional.

130
Sw. Soft 8' and 4'.
Ped. Bourdon.

ADAGIO.

Adagio ma non troppo. ♩ = 66.

ARTHUR CARNALL.



155448

Ladies' Choir Music.

The following octavos are exactly adapted to this purpose:

		Cents.
2.	**The Angels' Song** (Christmas trio for ladies' voices), - - - - - - - - - - - - *E. S. Lorenz* (II)	10
42.	**Praise Ye the Lord,** - - - - - - - *E. S. Lorenz* (I)	6
55.	**At Eventide** (trio), - - - - - - - *A. R. Gaul* (II)	6
63.	**Gloria in Extenso,** - - - - - - - *Da Costa* (II)	6
66.	**Bright Star of Hope** (duet), - - *E. L. Ashford* (II)	10
80.	**Nearer, My God, to Thee,** - - - - *Gabriel* (I)	6
81.	**In Thee I Put My Trust,** - - *E. H. Bemis* (II) / **Hear Us, O Father** (response), - *E. S. Lorenz* (I)	6
83.	**Behold the Lamb** (duet and chorus), - *E. S. Lorenz* (II)	10
84.	**I Cannot Trace the Way** (trio), - - *C. F. Noyes* (II)	10

One-fourth off on orders of six or more of any one number.

THE G CLEF CHOIR.

By GEO. E. ROOT and D. B. TOWNER.

A very fine collection of music, both sacred and secular, for ladies' voices. We know of nothing equal to it for general church uses. One hundred and ninety-two pages, large octavo. *Price*, 50 cents per copy, postpaid.

Male Choir Music.

MANLY PRAISE.

A Collection of Male Choir Music by E. S. LORENZ.

This book is packed with good things, varying from the extremely simple gospel song to the elaborate and strong anthem. Good provision for special occasions of all kinds. We recommend this book without reserve as one of the very best in the market. The book is cloth bound, pocket size, and is sold at 35 cents per copy by mail, or $3.60 per dozen by express, charges unpaid.

„Evangelische Männerchöre,"

Bearbeitet von Edmund S. Lorenz, ist eine Sammlung neuer und alter Männerchöre für kirchliche Zwecke bestimmt. Sie enthält die beliebtesten Stücke aus dem alten Vaterlande und viele neue den amerikanischen Verhältnissen entsprechenden Compositionen. Das Beste, ob deutsch oder amerikanisch, ist hier zu finden. Wir fühlen, daß wir unseren deutschen Sängern einen großen Gefallen zeigen, indem wir ihnen diese leichten, regen und eindrucksvollen amerikanischen Männerchöre mit deutschem Texte zur Hand legen. In Leinwandband, 128 Seiten, 50 Cents das Exemplar, portofrei, oder $5.00 das Dutzend, nicht frankiert.

Das beste Buch für Kirchen-Chöre.

„Lob und Ehre."

Ein neues Buch für Kirchenchöre! Eine Sammlung neuer Chorgesänge für den Gebrauch gemischter Kirchenchöre. Nach englischen Quellen bearbeitet von E. S. Lorenz. Der deutsch-amerikanische Kirchenchor hat nach und nach den rechten Weg, d. h. die rechte Mittelstraße, gefunden. In der Herausgabe von „Lob und Ehre" wurde dieser Gedanke vorherrschend berücksichtigt, und durch die 24 bekannten und berühmten Mitarbeiter erhält diese Sammlung die so allgemein gewünschte Abwechslung. Dieses Buch enthält 144 Seiten, fünfzig verschiedene Lieder, in welchem ebenfalls die verschiedenen kirchlichen Feste ꝛc. berücksichtigt werden. Das Buch ist stark gebunden. — Preise: Schulband: Einzelnes Exemplar, portofrei, $1.00; das Dutzend, nicht frankiert, $9.00. — Leinwandband: Einzelnes Exemplar, portofrei, $1.25; das Dutzend, nicht frankiert, $10.50. — Wenn Sie dieses Chorbuch untersuchen wollen, erbieten wir uns, Ihnen ein Exemplar zur Probe frankiert zuzusenden; wenn Sie es einführen, können Sie es mit den anderen am Dutzendpreis bezahlen, oder Sie können es in gutem Zustand binnen dreißig Tagen frankiert retourieren. — Während den letzten elf Monaten sind drei Auflagen dieses Buches erschienen!

LIST OF SHEET MUSIC.

SACRED.

	Cents.
Oh, Sing Unto the Lord (solo and quartet, with organ accompaniment), - - - - - - - *G. C. Knopfel*	60
One Day Nearer Home (solo for soprano or tenor), - - - - - - - - - - - - - - - *J. P. Vance*	30
Haste to the Mount of the Lord (solo), - *N. K. Griggs*	30
He Leads Aright (mezzo soprano or baritone solo), - - - - - - - - - - - - - - - *Franz Schubert*	35
As the Light of the Morning (missionary solo and chorus), - - - - - - - - - - - - - - - *E. S. Lorenz*	25
Shall Rum or Righteousness Rule (solo and quartet), - - - - - - - - - - - - - - - *E. S. Lorenz*	25
What Easter Bells Say (solo for Easter), - *E. S. Lorenz*	35
The Return (solo for soprano or tenor), - - *W. J. Baltzell*	60
Why So Far From Thee (soprano solo), - - *H. P. Danks*	35
My Savior (soprano solo), - - - - - *H. P. Danks*	35
Sabbath Bells are Calling (duet for soprano and alto), - - - - - - - - - - - - - - - *Karl Wilhelm Kern*	35
Ever With Thee (solo, duet, and quartet), - *Mendelssohn*	35
Abide With Me (solo, soprano or tenor, alto or bass), - - - - - - - - - - - - - - - *E. L. Ashford*	50
I Would Not Live Away (solo for soprano or tenor and quartet), - - - - - - - - - *H. P. Danks*	60
When Shadows Gather (mezzo soprano or baritone solo), - - - - - - - - - - - - - - - *J. A. Parks*	40
Just As I Am (duet for soprano and tenor), - *Chas. H. Gabriel*	40
When I Survey the Wondrous Cross (mezzo soprano or baritone), - - - - - - - - - *E. S. Lorenz*	40
Jesus, Lover of My Soul (soprano or tenor solo), - - - - - - - - - - - - - - - *E. L. Ashford*	40
Just As I Am (contralto or baritone solo), - *E. L. Ashford*	40

SECULAR.

Vesper Cradle Song (solo), - - - - - *N. K. Griggs*	30
Bells o' the Bonny Blue (quartet), - - - - *N. K. Griggs*	35
Shadowtown (soprano obligato and quartet), - *N. K. Griggs*	30
When de Sun Go Down (solo and chorus), - *N. K. Griggs*	60
On the River (soprano and tenor duet), - *N. K. Griggs*	30
Aunt Dinah's Hymn (solo and chorus), - - *N. K. Griggs*	35
Blind Man's Buff (solo), - - - - - - *J. P. Vance*	50
The Bugle Song (solo, with cornet obligato), - *J. P. Vance*	50
The Home of My Childhood (solo and chorus), - - - - - - - - - - - - - - - *Dr. F. J. Robertson*	35
Mammy's Hushaby (solo and chorus), - - *J. A. Parks*	30

Half off on this sheet music to organists, choir leaders, and music teachers.

PARKS'S QUARTET BOOKS.

FOR MIXED VOICES.

CONCERTS AND QUARTETS. (Secular.) Without doubt the finest collection of mixed quartets issued in years. It is a book that will be welcomed by all lovers of good "singable" music. Contains selections suitable for graduating exercises, Independence Day, Decoration Day, and in no other book is there to be found such an array of first-class humorous compositions.

SACRED QUARTETS. While especially appropriate to the use of quartets who desire something full of pleasing, taking music, easily learned and rendered, it can be made quite as effective with chorus or choir, and we can recommend it heartily as a practical and useful book for the average choir, whether quartet or chorus.

FOR MALE VOICES.

CONCERT QUARTETS. (Secular.) Filled from cover to cover with the kind of music you are looking for—pieces that can be easily learned, and yet give brilliant effects and win the average audience. It has many humorous "skits" that will prove very "catchy" for encores at concerts. A really first-class book of the popular type.

SACRED QUARTETS. Full of fine new music and new arrangements of old favorites, and will be very satisfactory to any male choir. We can recommend it very highly. The music averages a little easier than our "Manly Praise."

These books are printed on good paper, with large, clear type. That the editor is J. A. Parks will attract many who have learned to prize his music. Uniform price, 50 cents per copy; five copies, $2.00; per dozen, $5.50. A sample of each of the four sent postpaid for $1.50.

AN IMMENSE SUCCESS.

The Organist.

A BI-MONTHLY JOURNAL DEVOTED TO THE ORGAN.

Edited by E. L. ASHFORD. Assisted by E. S. LORENZ.

This journal now appears every two months in regular sheet-music size, but oblong in form, and contains thirty-two pages each issue. It is printed on good, strong paper, in beautiful, legible type, and in every way in fine mechanical shape.

The music consists of the choicest writings of French, German, and English organ-music composers, such as Battman, André, Tritant, Leybach, Guilmant, Rinck, Scotson Clark, and many others, with such ample additions from the best American composers as makes the periodical not only the richest supply of organ music possible, but also strictly up-to-date, and American. Mrs. Ashford, of course, enriches its pages with her own compositions to a considerable extent, and so assures all lovers of her music that the American side of the new journal will be rich with beautiful and available music. With many years of experience as church organist, Mrs. Ashford knows the needs of the average church organist, and has at her disposal the best music in the world to meet them.

The music is given on two staves, with *ad libitum* pedal notes indicated. Time, expression, and registration are carefully marked. The requirements of both pipe and reed organs are fully met. A limited amount of reading matter—hints and suggestions that are helpful—are furnished by the editor and others.

SUBSCRIPTION PRICE: $1.50 per year. Single numbers, 35 cents per copy. Four successive numbers $1.00.
No free samples sent.

We will send a copy for examination, to be returned unsoiled in original packing tube, postpaid, if not accepted, and subscription not sent within thirty days.

The organ music which has appeared during the last year in the ORGANIST is now reissued in a permanent book form.

ASHFORD'S ORGAN VOLUNTARIES NO. 1.

This book is beautifully printed on good paper and handsomely bound in cloth. It contains seventy-seven longer and shorter pieces by 24 authors, American, German, English, French, and Italian. As it appeared in the ORGANIST from quarter to quarter it was enthusiastically received and commended by musicians of the highest standing.

Price, $1.50 per copy, postpaid.

HANDSOMEST! SIMPLEST! BEST!

The Bartley Open Book Holder.

HOLDS ALL BOOKS OPEN!

Few music books are so pliably bound that they will lie absolutely flat on the music rack. Great chagrin and mortification—not to speak of ill temper expressed more or less *sotto voce*—may be prevented by this capital device, which we heartily recommend.

PRICES: Nickel, 15 cents, 2 for 25 cents; Nickel Ornamented, 50 cents; Sterling Silver, $2.00. Address

LORENZ & CO., Dayton, Ohio.

ANTHEM BOOKS AND OTHER CHOIR SUPPLIES.

THE BEST VOLUNTEER CHOIRS USE THEM!

The Anthem King.

Edited by E. S. Lorenz, assisted by a corps of over thirty contributors, among whom are about all the leading popular anthem writers of the country. The book is notable for three reasons:

1. ITS VARIETY OF STYLE.

It is not the product of a single mind, but of many minds, each of which has its own beauty of style and turn of thought. In this particular, this book excels all other current collections of anthems.

2. ITS PRACTICAL AVAILABILITY.

The book has been made along practical lines, the actual needs of choirs and churches being constantly considered. Here is special music for the great days of the year and for particular occasions; easy music for times when rehearsals cannot be had; appropriate music for special forms of work; responses after prayer and benediction; male choir numbers and an occasional piece for ladies' voices; music for choruses, or for quartets, just as the passing need requires. Certainly a more practical and available book has not been issued.

3. ITS LOW PRICE.

Where else can you get seventy-five choir pieces, by over thirty of the best writers of the country, for so little money? There is n't a dollar anthem book issued that has as much music as this. Other houses would charge $1.00 per copy, give the choir leader or organist a confidential cut, and make more money; but we make the discount when we fix the price, and cannot allow anything further. Our books are the cheapest without the alluring discount, for they cost only 60 cents per copy by mail, postpaid, or $6.00 per dozen by express, charges not paid.

The book will have 208 pages, large octavo; will be printed on good paper and bound in a flexible yet strong manner.

The Anthem Prize.

Edited by E. S. Lorenz. This new collection of anthems is undoubtedly the finest that has ever appeared. A few of its striking points are:

1. *The large variety of authors.* No less than thirty-five authors represented by their best and most popular compositions, ranging in style from the charmingly popular to the classically severe.

2. *The large amount of music.* By our typographical arrangement we are able to present one-third to one-half more music than in any other books of the same size. Organ scores, however, are given when they add to the effectiveness of the music.

3. *The great beauty of the music.* As the title indicates, these anthems were selected from an immense amount of manuscript, sent in to compete for the large prizes we offered for the best music. This volume contains

THE FIRST-PRIZE ANTHEMS,

by Mrs. E. L. Ashford and Prof. J. A. Parks, and a large number of other compositions which took honors in the contest.

4. *The exceedingly low price.* Books containing only one-third as much music by authors of less repute than many who contributed to this book are sold at $1.00, or $10.00 per dozen. We cut that price nearly in two, offering our book at 60 cents per copy, postpaid, or $6.00 per dozen, by express.

"THE ANTHEM PRIZE" contains 192 pages, large octavo, printed on good paper, strongly bound in boards with cloth back.

Small Easy-Anthem Book.

FESTAL ANTHEMS. Seventh thousand now ready. "FESTAL ANTHEMS" has proved exceedingly popular. Excellent for Sunday-school choirs for special occasions. 64 pages, manilla cover, 25 cents per copy, postpaid; $2.20 per dozen, postpaid.

The Young People's Choir.

A BOOK OF EASY ANTHEMS.

Prepared by Rev. W. F. McCauley, assisted by Dr. W. H. Doane and Charles H. Gabriel.

A Young People's Choir will be a help in Young People's Society meetings, provided the choir-book used (1) contains matter along the various lines of the society work; (2) has music both feasible and meritorious, embracing a wide range of authorship representing both past and present; (3) consults brevity rather than length in the selections; (4) is well provided with compositions suitable for solos and quartets; (5) has departments for male and also for female voices; and (6) is supplied with convention choruses suitable for large choirs. Such a book will of course be exactly adapted also to general church choirs. All these wants are met in the YOUNG PEOPLE'S CHOIR, at a price that should put the book within reach of all.

The book contains 76 pieces in 144 pages, large octavo size.

Price, 50 cents a copy, postpaid; $5.00 a dozen, by express, charges unpaid.

The Gloria.

Fourth edition now ready. Edited by E. S. Lorenz, assisted by over thirty of the most popular anthem writers. "THE GLORIA" contains a magnificent collection of music, comprising great variety of style and subject, making it a veritable mine of riches for all regular and special church services. It has been used by many large and well-trained choirs with great success and delight. It contains a high, but not difficult, grade of music. By using organ score only when really needed, the editor has been able to make place for from fifty to one hundred per cent. more music than the average choir-book of like size and double the price. The various festal seasons of the year, such as Thanksgiving, Christmas, Easter, etc., are fully provided for. The music is intended mainly for chorus work, but has also some solos, duets, and quartets, for male and female voices.

192 pages, large octavo, board binding. 60 cents per copy, postpaid; $6.00 per dozen, by express, charges not paid.

On receipt of 11 cents per copy, for postage, a sample of each of the foregoing anthem books will be sent for examination; to be returned, postpaid, in good condition, if not adopted; if adopted, to be paid for at dozen rate.

IS YOUR CHOIR UP TO DATE?

Does It Need New Inspiration?
Does It Need a New Start?
Does It Want First-Class New Music for Little Money?

THEN BE SURE TO TRY

THE CHOIR LEADER.

The King of Choir Journals.
An Anthem for Every Sunday.
Twenty to Thirty Pages of Music in Each Issue.

EDITED BY E. S. LORENZ,
ASSISTED BY E. L. ASHFORD.

The strongest, fullest, most attractive, most varied, most complete, and cheapest choir serial in the world! That's a large contract, but the Choir Leader carries it out. Ask the two thousand aggressive choirs that use it.

ITS POINTS:

1. Its contributors include the best anthem writers for chorus choirs in the country. Over fifty composers have been represented in its pages up to the present time. These include such writers as Emerson, Schnecker, Ashford, Ogden, Doane, Blumenschein, Parks, McPhail, Palmer, Bierly, O'Kane, Shuey, Towne, Towner,—indeed, almost every notable name in the catalogue of American writers, while many of the standard authors have received consideration.

2. It is edited with a view to supplying the needs of volunteer chorus choirs, although many quartet choirs use it with great satisfaction.

3. It ranges in grade from the simple to the moderately difficult.

4. It supplies fifty per cent. more music than any other anthem journal or book at the same price. It contains from twenty to thirty pages of music in each issue.

5. It furnishes the best music issued for special occasions, providing richly for all these needs.

6. Its reading matter is full of helpfulness and interest, bearing directly on choir work.

7. It has one objection in common with other serials and octavo music: the numbers get lost and worn out. We meet this objection fully by furnishing **with each regular subscription a SUBSTANTIAL BINDER FREE.**

SUBSCRIPTION RATES.

One subscription, 75 cents; 5 to 9 subscriptions, all to one address, 60 cents each; 10 or more subscriptions, all to one address, 50 cents each. No discounts on these rates. Binders sent free on receipt of the cash.